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SPECIAL

35MM INDOOR ISSUE

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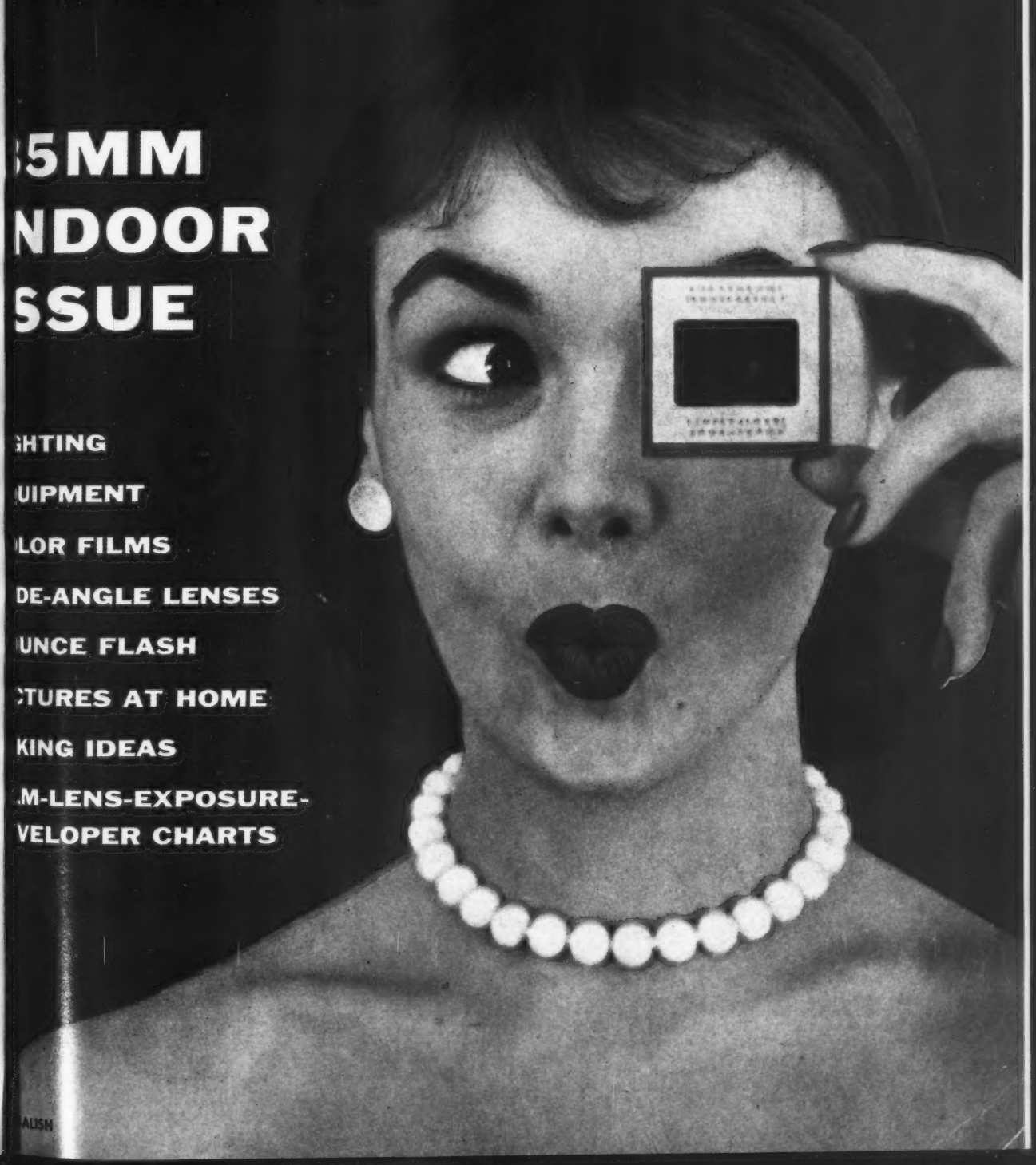


automatically...

the world's finest folding camera

ANSCO SUPER SPEEDEX

Once you see, examine, and fall in love with the new Ansco Super Speedex . . . *automatically*, you'll want it for your very own. For here, in all its luxury, is the world's first *fully automatic* folding roll film camera. Now, *automatically*, the Ansco Super Speedex "thinks through" all these jobs for you: loads, measures, and positions your film . . . prevents double-exposures . . . protects lens against damage . . . holds film spool in snug alignment . . . "freezes" lens and shutter opening.

Not so automatic was our choice of lens and shutter. To add a brilliant new crispness to your color transparencies and black-and-white prints, we include a newly formulated Agfa Solinar f3.5 four-element lens. And the money cannot buy a better action-stopper than the 1/500 second M-X Synchro-Compur Shutter.

This week, have your dealer show you all the precision features that make the Ansco Super Speedex worth so much more than its **$119.50** price. (Top-grain cowhide case: $9.75.)

ANSCO, Binghamton, N. Y. A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

PRECISION FEATURES YOU'LL NEVER OUTGROW...

AUTOMATIC LOADING

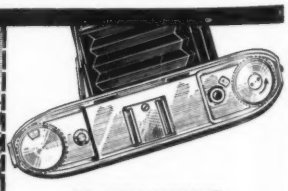
Simply insert film, close back, turn knob. Film positions itself *automatically* for first and later exposures. Takes 12 2¼ x 2¼" pictures on 8-exposure 120 size roll.

AGFA SOLINAR f3.5 LENS

Hard-coated, four-element lens focuses as a unit for crisper, finer shots. Paired with 1/500 second Synchro-Compur, M-X synchronized shutter for all types of flash.

WIDE-BASE COUPLED RANGEFINDER

Precise optical distance meter is coupled to lens and combined with viewfinder for fast, easy operation, even in dim, unfavorable lighting.



TOP-SIDE VIEWING

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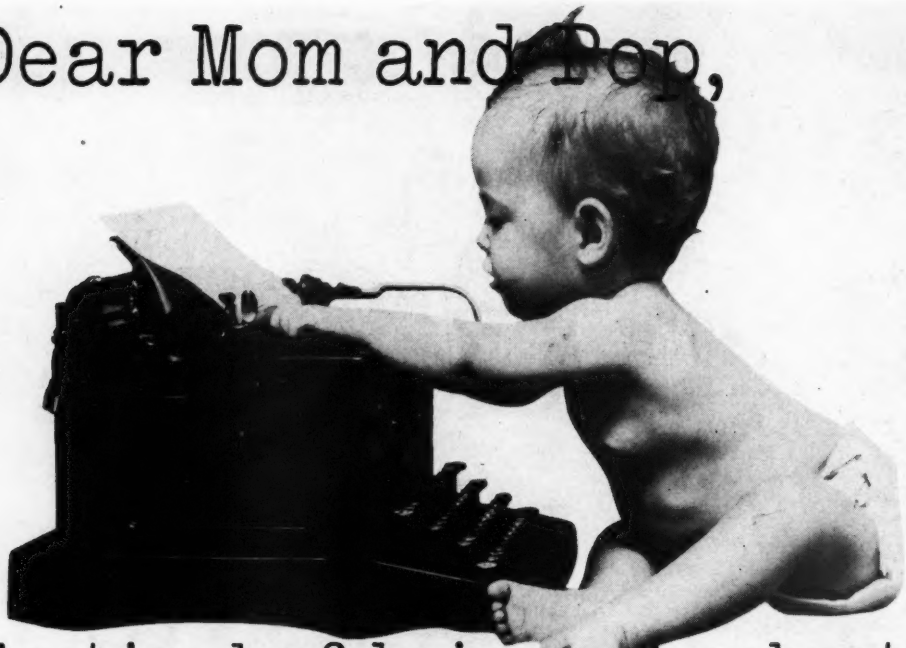
to sixty-second photography!

Loaded with the new 400-speed Polaroid PolaPan Land Film, the Pathfinder lets you take *any* picture you want... and see it in 60 seconds! With its 135mm Wollensak lens and Rapax II shutter you can stop sports action at 1/400th with lens opening at f/32. You can take indoor daylight pictures at 1/50th and f/5.6 or 4.5; indoor shots at night without flash. For bounce flash, a #5 bulb and the fast film permit f/8 or f/11 openings, giving you that extra depth of field which is so important when you're focusing under six feet. The coupled rangefinder's extra-large focusing knob assures sensitive adjustment for pin-point accuracy. Synchronized for flash, both regular and electronic. Yes, with the 60-second Pathfinder and the advent of Polaroid PolaPan 400-speed film, great new possibilities in creative photography are opened. Try it yourself, and see.

new
400-Speed Film
IN POLAROID PATHFINDER LAND CAMERA

MODERN PHOTOGRAPHY (combined with Minicam) is published monthly by the Photography Publishing Corp., 33 West 60th Street, New York 23, N. Y. Reentered as Second Class matter at the Post Office at New York, under the Act of March 3, 1879; additional entry at Louisville, Kentucky. Yearly subscription price is $4.00 in U.S.A. and possessions, $4.50 in Canada, $6.00 in Pan-American Union and Philippines. Elsewhere, $8.00. Single Copies 35c; Canada 40c. Elsewhere, 75c. March, 1956. Vol. 20, No. 3.

Dear Mom and Pop,



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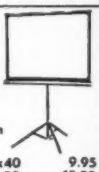

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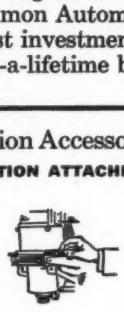

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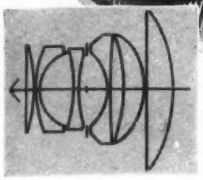

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6 rare earth glass.
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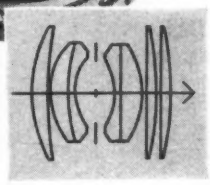

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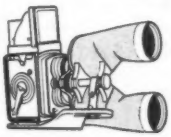

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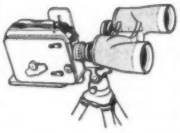
Converts your 50mm lens to 350mm! Easy to focus and view action thru other side of binoculars while shooting. *Only* **$99.45** *plus tax.*



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NIKON

S-2

with everything you'd expect to find in a modern precision 35mm camera

There are certain things you will look for when you select your next 35mm camera. Among them will certainly be the following:

FEATURES • ACCURACY • CONSTRUCTION • PRICE

There may be others, but in all likelihood, most of them fit into these categories. Let's see how the NIKON S-2 'stacks up' on these 4 points—

FEATURES

To start with, the Nikon S-2 is the fastest handling '35' in the field—because it works so smoothly and can be held with one hand . . . three fingers to operate it—the middle finger to focus—forefinger to release the shutter—and the thumb to give the transport lever the one, short stroke that advances the film and 'cocks' the shutter. The Nikon S-2 also has a 1 to 1, lifesize-image rangefinder-viewfinder, combined in one system and viewed through one eyepiece. The fast rewind lever enables you to 'roll back' the film in less than 20 seconds for a full 36-exposure roll. And then there's the positive synch selector that permits perfect synchronization for various flashbulbs at all speeds up to 1/1000th second, and for speedlights at 1/50th. There is more, but let's get on.

CONSTRUCTION

That's a pretty difficult thing to judge unless you 'tear' the camera apart. But, there are some things you can see. For example, the transport and rewind levers are both made of stainless steel. That's the most rugged assurance of long trouble-free service. Now examine the finish of the camera. That tells something of the inside. Note also the fit of the lens in the body—the absence of 'play.' And here are two other facts: 1. The reflecting elements of the Nikon S-2 rangefinder are gold-surfaced instead of silver—no tarnishing or darkening with age. 2. The Nikon S-2 shutter moves across the plane in 17 miliseconds, making it 50% more effective for stopping action and preventing elongation distortion. And even the tripod socket has been built into the body proper—centered and balanced—instead of being attached to the baseplate.

ACCURACY

We've talked about the rangefinder—but note how it responds to every movement of the lens. That's 'on-the-nose' accuracy where it counts. Much of what has been said of Features and Construction relates to accuracy—the shutter speeds—flash synchronization—frame spacing—never a double exposure unless desired—and the way the film draws across the back . . . evenly . . . because the take-up spool is fixed and aligned in the factory.

PRICE

This is not the least of considerations when choosing a camera and the Nikon S-2 'takes first place' on this count too.

NIKON S-2

with 50mm Nikkor f2 Lens $299.50
with 50mm Nikkor f1.4 Lens 345.00

NIPPON KOGAKU TOKYO

Write for descriptive literature to Dept. AC-2.

NIKON Incorporated 251 Fourth Avenue, New York 10, N.Y.

Research microscopes, contour projectors, surveyors' transits, prism binoculars, and fine optical and ophthalmic instruments.

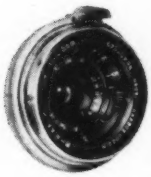
...because there are more NIKON cameras and NIKKOR lenses being sold today

NIKKOR LENSES

the widest selection in the field featuring high speed and high resolution

If asked to name important lens qualities, we are sure that you would place *resolution* and *speed* near the top of the list. And we all know that they assume an even greater importance in 35mm photography. The '35' is traditionally a hand camera with a great deal of the shooting done under available light conditions. This makes high speed lenses especially desirable—and because 35mm negatives are always enlarged—lens resolution is an absolute essential.

The Nikkor lenses were planned for 35mm photography. Special attention was therefore devoted to these two important problems: resolution and speed. Lenses that are sharp when 'stopped down' were always available—but the '35' demands lenses which are equally sharp at full apertures. That Nikkor lenses have achieved this objective is now a matter of record.



25mm f4

250mm f4

Let us go back to the now famous 50mm Nikkor f1.4. It created an almost immediate sensation. Never before had there been a lens of such speed capable of such high resolution. In a very short time, virtually every important 35mm photographer acquired one of these superlative lenses.

Then came other Nikkor lenses—wide angle, telephoto and medium telephoto—each a top lens in its class—and in each, the unmistakable quality that now identifies all Nikkor lenses: high speed *and* high resolution. The world's leading feature photographers were quick to adopt these lenses, as well—and with the same enthusiastic acclaim.

Today, Nikkor represents the largest selection of lenses for 35mm cameras. Thirteen Nikkor lenses are, in fact, available—ranging from an ultra wide angle 25mm to a 10x 500mm telephoto. The improved resolution which these lenses have attained is the cumulative result of many optical factors—better color correction, and an absolute minimum of field curvature, coma, spherical aberration and flare—all the result of superior design and the use of newly developed types of optical glass.

If you use a Nikon 35mm camera, these lenses will provide you with the most effective camera-lens combination ever offered. But even if you use another make of camera, you can still realize the advantages offered by these truly amazing lenses . . . as many 35mm camera owners have already discovered. That is why you'll find so many 35mm cameras—other than the Nikon S-2—owner-equipped with Nikkor lenses.

25mm f4 Ultra Wide Angle	$169.50
28mm f3.5	149.50
35mm f2.5	139.50
35mm f3.5	89.50
50mm f2	125.00
50mm f1.4	169.50
85mm f1.5	299.50*
85mm f2	175.00*
105mm f2.5	152.50*
135mm f3.5	135.00*
180mm f2.5	399.50*
250mm f4	224.50*
500mm f5	550.00*
Reflex Housing (required for 180, 250 and 500mm lenses—interchangeable).	99.50

*Supplied with Matching Lenshood/Filter Holder

NIKKOR lenses are also available in Contax-type bayonet and Leica-type screw thread and mounts.

105mm f2.5

Nikon Cameras and Nikkor Lenses are sold by Authorized Nikon Dealers.

2 way light 3 way power

BRAUN
Hobby
electronic flash

The latest in the famous BRAUN line of electronic flash units is the compact, lightweight BRAUN HOBBY 100. This efficient unit, available through LEICA dealers, has these unusual features: choice of three power sources (dry cell, A.C., or wet cell—A.C. combination); two-way light (light beam switches quickly from 50° angle for normal lenses to 70° angle for wide-angle lenses); a color temperature which eliminates the need for filters with daylight color film.

Watt seconds:	100
Guide numbers:	Kodachrome—50 ASA 100 films—230
Flash duration:	1/1000 second
Flashes per battery:	Dry cell—750 Wet cell—80 per charge
Accessories available:	Connecting cords for many cameras, extension units, A.C. and wet cell power units, dry battery

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modern PHOTOGRAPHY

MARCH 1956, VOL. 20, NO. 3

ARTICLES

40 HOW TO CONTROL CONTRAST IN POLAROID LAND PRINTS

53 35MM INDOORS: SPECIAL SECTION

54 12 WAYS YOU CAN USE YOUR 35MM AT HOME

58 A NEW, EASY-TO-MAKE BRACKET FOR BOUNCE FLASH

60 WHAT YOU NEED: EQUIPMENT FOR 35MM PICTURE TAKING INDOORS ..... *by John Wolbarst*

64 THE IDEAL LENS? SHOULD THE 35MM "WIDE ANGLE" REPLACE THE "STANDARD" 50MM? ..... *by Herbert Keppler*

66 23 INDOOR PICTURE PROBLEMS: 35MM PICTURE TAKING IDEAS ..... *by Dorothy Jackson*

82 REPORT: 35MM SLIDE VIEWERS ..... *by Norman Rothschild and Herbert Keppler*

86 NEW PLUS-X, PANATOMIC-X: KODAK 35MM FILMS ..... *by John Wolbarst*

118 HOW TO SHOOT FLASH BY GUIDE NUMBERS

124 HOW SIX "PRO'S" HOLD 35MM CAMERAS ..... *by Ted Russell*

MOVIES

90 HOW TO BUY A MOVIE PROJECTOR: MODERN'S HOME MOVIE COURSE—SECTION 3 ..... *by Peter Leavens*

112 FOLLOWING SIMPLE RULES CAN MEAN TOP PROJECTION

115 DR. CINEMA SAYS: TRY AN ABSTRACT FILM

COLUMNS

14 COFFEE BREAK WITH THE EDITORS

18 LAST WORD: LETTERS FROM OUR READERS

24 NEW PRODUCTS

44 MODERN STEREO: IMPROVE YOUR STEREO SLIDES BY REMOUNTING THEM YOURSELF ..... *by Harold R. Lutes*

50 NEW PHOTO BOOKS

96 THE CAMERA CLUBS: A PRESIDENT TELLS HOW TO MAKE YOUR CLUB RUN SMOOTHLY ..... *by Mabel Scacheri*

100 DISCOVERY: JAMES H. KARALES ..... *by Dorothy Jackson*

102 I TRIED IT MYSELF: PRIZE PICTURES FROM MODERN'S MONTHLY CONTEST

114 WHAT'S AHEAD: IMPURITIES IN PHOTOGRAPHY—ARE THEY GOOD OR BAD? ..... *by Lloyd E. Varden*

117 BOOKS IN USE: BOOKS DON'T MAKE MOVIES—BUT THEY HELP MOVIE-MAKERS ..... *by George B. Wright*

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Summaron 35mm Wide Angle	f/3.5	Elmar 90mm Long Focus	f/4
Elmar 50mm Standard	f/3.5	Hektor 125mm Long Focus	f/2.5
Summicron 50mm Standard	f/2	Hektor 135mm Long Focus	f/4.5
Summarit 50mm Standard	f/1.5	Telyt 200mm Telephoto	f/4.5
Summarex 85mm Long Focus	f/1.5	Telyt 400mm Telephoto	f/5

Note: LEICA LENSES are available in screw-mount fitting for "f" model LEICAS or bayonet mount for M-3. Adapters allow use of screw-mount lenses on M-3.

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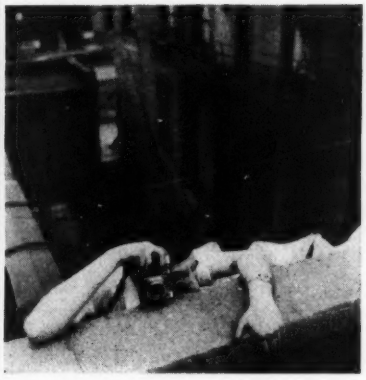
Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER • • •

Art Director Ernest G. Scarfone had an idea for a cover, a cover that would definitely say, "35mm issue." He made a sketch of what he had in mind, called in photographer Leonard Balish, who executed it with Daylight Ektachrome in an 8 x 10 View camera with 12 in. Commercial Ektar lens and 4 x 5 reducing back. The bounced light from six electronic flash units, 800 watt-seconds each, provided enough illumination for an exposure of f/11.

HOLDING A CAMERA? • • •

If you're holding a camera these days, and we hope our readers are, the article beginning on *page 124* will be of interest to you as it shows how a number of well-known photographers use their cameras. The author of the article, Ted Russell, has his own method, which is demonstrated herewith.



How Russell does it . . .

Question: What if you don't have a rooftop handy?

LASSES IN GLASSES • • •

Know any pretty lasses in glasses? If so, get out your camera or your photo file—it may mean money in your pocket.

For its fourth annual Beauty in Glasses contest, the Bausch & Lomb Optical Co., Rochester, N. Y., is seeking photographs of pretty models who wear glasses.

The contest to find the most beautiful girl who wears specs is open to any model or modeling student who is a legitimate glasses-wearer and who submits a photograph of herself in eyewear.

If the winning entry is submitted by a photographer or studio the photographer will receive a $50 bonus for his picture.

The three top contestants in the contest will earn prizes in defense bonds totaling $850, plus eyewear wardrobes. In addition, the grand prize winner will receive a modeling contract and several other prizes. There will also be special awards for regional winners, for the Canadian finalist, and for overseas winners.

The contest is open from January 15 to March 15, 1956. Contest entries must be postmarked before midnight, Thursday, March 15. Photographs must be accompanied by the girl's name, the name and address of the photographer or modeling agency, and the name of her optometrist or optician.

Head and shoulder photos, 8 x 10 in size, are preferable, but full-length photographs and clear snapshots are acceptable.

Send entries or write for further details and official entry blank to Beauty in Glasses contest, 212 Cutler Bldg., Rochester 4, N. Y.

A PHOTOGRAPHER TEACHES • • •

Attention all photographers in the Northeast! Beginning February 27 and lasting for four days a seminar in photography will be held at Yale University (New Haven, Conn.). Clarence John Laughlin of New Orleans, who has many exhibitions, several books and a great many photographs in museum collections to his credit, will conduct discussions on the creative use of the camera. Sessions will be held during the day and are sponsored by the Art Dept., the School of Design and the Architecture School of Yale.

For further information contact Charles Seymour, Jr., of the Art Dept., Yale University, New Haven, Conn.

FOR TEEN AGERS ONLY • • •

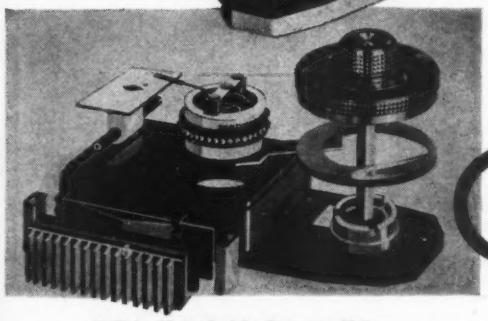
Scholastic Magazines and Ansco announce the 1956 Scholastic-Ansco Photography Awards competition among junior and senior high school students. For 28 years this competition has attracted entries from thousands of teenage camera enthusiasts all over the nation. More than 30,000 entries were received in the 1955 contest.

(*Continued on page* 16)

ZEISS IKON

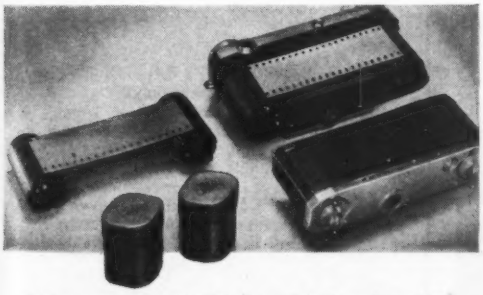
Contax

MADE IN WEST GERMANY



Built-in Photoelectric Exposure Meter

Gives an accurate and immediate reading for any aperture and under any light conditions. Designed for color film as well as black-and-white, it indicates the direct reading without need for calculation. A tell-tale dial next to meter shows type and speed of film loaded.



Contax cassettes eliminate the need of rewinding film, and you can unload partly exposed film in daylight. Loading film and changing from black-and-white to color is also simplified by the completely detachable back. Opening its locking keys automatically closes the cassettes so film is always protected against stray light.

When it comes to color photography, Contax Model III-a is without a peer. For it offers not only the world-renowned *fully color corrected* ZEISS lenses, but a built-in ASA meter designed for color as well as black-and-white. You'll never be without a meter when you need it most.

Moreover, Contax is the camera you'll never outgrow. It offers a wide range of lenses, including the famous Sonnar f/1.5—and when ZEISS says 1.5, it IS 1.5, unlike certain imitations. Contax accessories meet every need—telephoto, close-ups, micro and stereo photography, etc.

Contax is a marvel of speed and simplicity in operation. You sight and focus simultaneously—and release the shutter the instant you have sharp focus, thanks to two-finger manipulation. Highest top shutter speed of any 35mm camera—to 1/1250th of a second. Fully synchronized for flash.

See the Contax III-a and be convinced.

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COFFEE BREAK

(*Continued from page* 14)

Substantial cash and merchandise prizes, and Certificates of Merit will be awarded in the following categories: Portrait of a Person, Pets, School or community life, Scenes, Sports, Still Life and a special Theme Classification—Reading Is Fun.

All junior and senior high school students in the United States and its territories are eligible to enter. There are three Divisions, Division I—Black-and-White, for students in the 7th through 9th grades, Division II—Black-and-White, for students in the 10th through 12th grades, and Division III—Color Transparencies, for all junior-senior high school grades.

A rules booklet containing full information about the competition is available without charge at the nearest Ansco dealer or by writing to Scholastic-Ansco Photography Awards, 33 West 42nd Street, New York 36, New York.

TRIPLE THREAT MAN • • •

Howell Conant, photographer and skin diver, has just added a third talent—acting. The photogenic commercial and fashion photographer has recently been appearing on TV commercials endorsing Winston cigarettes in a skin-diving outfit. He confesses that being on the other side of the camera was quite a change for him. Seems he's a little camera shy. Could hardly wait to get back behind the camera and/or underwater.

COMING NEXT MONTH • • •

• *Special 2¼ x 2¼ Section.* Everything you need to know about 2¼ x 2¼ cameras, including:

• *How to Buy 2¼ x 2¼ Camera.* What are the essential differences between the various reflex and eye-level models? Complete listing of 2¼ x 2¼ cameras comparing features, prices.

• *Accessories for 2¼ x 2¼ Reflex Cameras.* How good are the accessory wide angle and tele lenses? What are the best ways to shoot closeups?

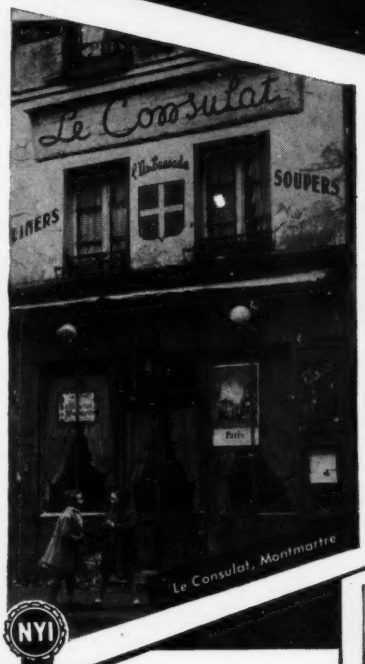
• *Color Films for 2¼ x 2¼ Cameras.* A complete survey of all color films available in 2¼ x 2¼ film size—what they can do, what they can't.

• *Rollfilm Developing.* A simple foolproof method of developing roll films. And—*exclusive*—a chart showing developing times for all roll films on the market, in standard developers.

• *Creative Composition and Cropping.* Famous photographers tell you how to compose your pictures in the 2¼ x 2¼ viewfinder, and how to crop the resulting print professionally.

• *How to Market Pictures.* Top editors talk frankly about market requirement and how you should present your pictures to them for sale. In addition: a new up-to-date market list with requirements and price.

• *Plus* Part 4 of the Movie Course: *Creative Editing—How to Choose and Use a Tripod.*



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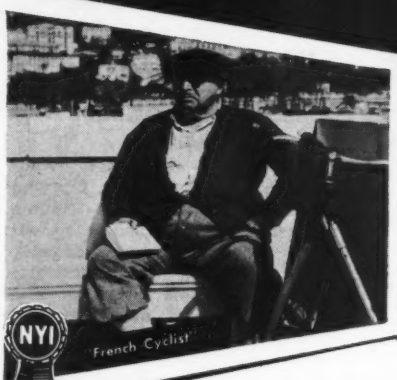
NYI SHOWS YOU HOW

NYI made Robert M. Takis a 5 out of 5 winner— Qualified him for a well-paid Public Relations Job—

Casbah, Algiers won first place in the All Navy Photo Contest



French Cyclist

Men of Distinction won second place

The one sure way to turn your talent into a career is through professional training — NYI training! Bob Takis, NYI graduate, is a good example.

"While in the Navy," he writes, "I decided that trying to do it myself was the hard way. And so I enrolled for NYI training. I owe thanks to NYI for my advancement in service from Photographer's Apprentice (PHAN) to Photographer's Mate 3rd Class. I can thank NYI, too, for those wonderful camera tours on Uncle Sam! I took official Navy photographs of the people of Munich, Paris, Venice, Genoa, Palermo, and countries like Greece, Spain, Cuba, and Haiti.

"Then came the 'topper'. Five out of five pictures I submitted in the ALL-NAVY PHOTO CONTEST were ALL WINNERS. I walked off with 1st and 2nd Prizes and 3 Honorable Mentions!

"Now only a few months out of service, I've 'settled down' with the well-known Paul Parker Studios, doing news and public relations photography, enjoying every minute of every day — and earning a wonderful salary besides."

HOW ABOUT YOU?

NYI can make room for you *at the top* in the ever-growing photographic field!

DO YOU WANT to win prizes, make a name for yourself in professional photography? DO YOU WANT to enlarge your talent for photography into a well-paying, highly-respected, lifetime, secure profession?

DO YOU WANT to FREE-LANCE on fascinating assignments, at home or in the far corners of the world . . . own your OWN STUDIO . . . head a photographic department at high pay? Do you want to specialize in COMMERCIAL, PORTRAIT, NEWS, ADVERTISING, FASHION, or CHILD PHOTOGRAPHY? NYI individualized coaching by experts is designed to turn *your* special aptitudes into professional know-how and help you realize your personal ambitions. NYI qualifies you to do whatever you want in photography with professional skill from the day you finish your course! Many graduates have proved this to their own satisfaction by stepping into the photographic job of their dreams on graduation day — or even sooner!

DO YOU WANT to earn while you learn? Many not only "earn back" their tuition, but also buy new equipment out of student earnings! NYI shows you how!

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frankly speaking

How to do it better... more easily... with more fun

THE FIRST "DAZE" OF PHOTOGRAPHY!

Owning a camera is only half the fun. The other half is in making your own pictures. Developing your own film gives you the personal control over processing that allows you to take advantage of a developer like X-33B which permits you to make big enlargements or X-500 which allows you to shoot pictures even in the weakest light situations. Making your own prints cuts the photo-finishing bill down to ⅓—and you have finished prints of any day's pictures that same evening!

The first thing you need is a developing tank. This is a light-tight bucket in which the film is processed. With a tank you only need a darkroom (or closet, the basement, any windowless room) for the few seconds it takes to reel the film into the tank. Once the cover is on, you can be watching TV while film is "cooking."

The most famous adjustable developing tank is the FR. It is one of the simplest to load film into because the film end actually attaches to the reel. Any photographer will explain to you what a difference this makes. The FR "Special" sells at all photo dealers for $3.40.

You should have a thermometer too, since the temperature of solutions determines how quickly they act; the warmer, the faster. FR makes the quality thermometer that most photographers depend upon.

You'll want FR's fine cellulose sponge squeegee to gently wipe down the wet film so that it will dry free of grit and water-stain marks. And the film clips for hanging the film to dry.

IT'S EASY TO MAKE PRINTS

In an hour or so, you've got dry film. Printing is easy. You can set up for it right on the kitchen table. Put down some old newspaper or a plastic tablecloth to keep Mom from fussing.

Then you need three trays—one for the developer, one for the water rinse, and one for the hypo that fixes the image. The FR Printrays are ideal. Firstly, they're unbreakable. Next, they are in 3 different colors for easy identification. They have ridges in the bottom that make it easy to handle the wet paper and a spout that makes pouring into a bottle easy. And they rock. This means even development of every picture. A set of three sells regularly for $1.75.

To expose the prints, you use a box with a built-in electric light for this purpose. FR had a special metal contact box designed which would ordinarily sell for about $5.

Everything you need—the tank, the trays, the thermometer, the safelight, the clips—even the FR chemicals, printing paper and an instruction book—is part of the brand new FR "Semi-Pro" Complete Developing and Printing Kit, sold for only $12.50—dollars less than the identical items purchased separately.

Write to FR for a FREE darkroom light pull that glows-in-the-dark.

Get ALL of the fun of the new camera. Get or give an FR kit.

FOR COLOR SLIDE FANS

You don't have to wait till night to show your slides—if you have an FR Port-A-View. It's a table top projector with its own screen and automatic slide changer. Load in a few dozen

slides and just push the plunger for each new picture, projected big and bright on the TV-type, wide angle screen. Plastic screens cannot deliver the brilliance and corner-to-corner perfection of FR's special glass. A group of people can watch—even in a well-lit room. No shades to pull, no screen to set up. It won't get hot so you won't get the nasty fingertip burns that some metal projectors cause.

Your photo dealer has one to demonstrate for you. It sells for $54.95, actually less than the price of many semi-automatic projectors which can only be used at night. It is perfect if you're a salesman who'd rather carry slides than samples.

If you would like more information about the FR developing kits or the Port-A-View, write to The FR Corporation, 953 Brook Ave., N. Y., N. Y.

the LAST WORD

An Appeal For More

Sirs:

It's about time I told you what I thought of your magazine—it's great! What made me break the calm, still air of Northern California in praise was the Keppler article on Eisenstaedt. (MODERN PHOTOGRAPHY, January, 1956) Perhaps the new year will see many articles on such greats as Eisenstaedt, written in the same manner—human, real and detailed.

Alturas, Calif. Joe Rychetnik

Word from Japan

Sirs:

Thank you very much for your interesting Camera Club column in MODERN. When I read it recently it came to me that I ought to send you a few lines about our club here in Soma city in Fukushima ken, Japan. We have a club called Soma Shayukai (the friendly photographer of Soma) and gather about once a month. Up to now the work in the club has mostly been black-and-white, but recently a few of us got some of the new Ektachrome color film and a developing kit. We got

together one night to develop it and were so pleased with the result that there surely is going to be more color work done after this. I am the only foreigner in the club.

At the same time we developed the color film we also tried the new Tri-X, and that film sure is fast. We had only one 100 watt lamp overhead, and with a Contessa camera at f/2.8 and 1/25 sec. pictures came out fine. As you can see, we do not have a big clubroom or anything like that. We usually meet in one of the homes, this time in my home which is also fully Japanese. The squares in the back are paper doors.

Keep up your good work.

Fukushima ken, Japan A. Andaas

The Exakta System...

COVERS THE WIDE-WIDE WORLD OF PHOTOGRAPHY

When a serious photographer attains his objective owning an Exakta VX he has the most versatile camera in the world. With it he can photograph a subject as far as the moon or as near as a microbe. Each lens and accessory that he adds extends the camera's versatility without requiring auxiliary equipment. So, owning an Exakta VX is more than just picture taking. It's an exciting venture called Exakta Photography. It's exploring a revolutionary system of photography, the single-lens reflex system, that gives you perfect assurance you will get the exact picture you see in the viewfinder. It means photo satisfaction, pictures you will show with pride. We invite you to visit your dealer today and ask him to show you the Exakta VX and any of the equipment shown above or to write to us for more information.

The Exakta VX is available with Penta Prism & Split-image Rangefinder and:

58-mm., f/2.0 Zeiss Biotar with Automatic Diaphragm	$392.00
50-mm., f/1.9 Schneider Xenon with Automatic Diaphragm	398.70
50-mm., f/2.0 Isco Westagon with Automatic Diaphragm	336.50
50-mm., f/2.8 Isco Westanar with Automatic Diaphragm	296.50
75-mm., f/1.5 Zeiss Biotar with Preset Diaphragm	450.00
75-mm., f/1.9 Meyer Primoplan with Preset Diaphragm	356.50
50-mm., f/1.5 Angenieux S21 with Preset Diaphragm	416.50
50-mm., f/2.8 Zeiss Tessar with Preset Diaphragm	326.50
50-mm., f/3.5 Zeiss Tessar with Standard Diaphragm	286.50

If you are an Exakta owner and did not receive the New, 32-page Catalog titled "Exakta Continued" (Vol. 2), write to us today for your copy.

EXAKTA CAMERA COMPANY, 705 Bronx River Road, Bronxville 8, N. Y.

Exclusive Factory Appointed Representatives in the U.S.A. for Sales & Service of Exakta and Exa Cameras

Dowling's FIFTH AVENUE

FREE

1956 AMPRO HI-FI TWO-SPEED *tape recorder*

Only the great new Ampro Model 757 Hi-Fi Two-Speed presents all of these outstanding features:

- **Two speeds: 7½ i.p.s. and 3¾ i.p.s.**
- **Electro-magnetic piano-key controls for Record, Play, Fast Forward, Fast Rewind and Stop**
- **Automatic Selection Locator (3-digit counter)**
- **Electronic Tuning Eye Recording Level Indicator**
- **Large 6"x9" Alnico-5 P.M. Speaker**
- **Beautifully styled in the modern manner**

Ampro Model 757 Hi-Fi Two Speed Recorder **$239.95 Cash or $23.95 Down**

Ampro Model 757T Hi-fi Two Speed Recorder/ Radio Combination .... **274.45 Cash or 27.45 Down**

Write for FREE brochure on Ampro Recorders and Accessories. Or place your order **today** directly with DOWLING'S Fifth Avenue!

Shoot flash the modern way:
The MIGHTY LIGHT way!
Forget—forever—costly, clumsy flash bulbs!

Both 1956 MIGHTY LIGHT models are ultra-compact, inexpensive Speedlights . . . packing a "mighty" punch! Flash tube is rated for 100,000 flashes of 1/1000th sec. duration. The Battery Pack is about the size of 2 packs of playing cards (put end to end) and weighs just a little over a pound. It swings from your shoulder, or fits the base of your camera, with an accessory Battery Pack Holder ($4.95.) MIGHTY LIGHT STANDARD units have a Flash Head only 7" high, no thicker than a broom stick. Guide number is 160 for medium speed black and white film; 30 for Kodachrome. Batteries rated 2,000 flashes. MIGHTY LIGHT DELUXE units have a Flash Head just 4" longer than the standard units; and the overall weight is just 4 ozs. more; batteries are rated for 1,000 flashes. Light intensity with MIGHTY LIGHT DELUXE is, of course, substantially greater: One full f/ stop. Guide number for medium speed black and white film is 220; for Kodachrome — 45.

MIGHTY LIGHT Standard AC Unit ..... **$44.95 Cash or $4.49 Down**
MIGHTY LIGHT Standard BATTERY unit with batteries ..... **64.95 Cash or 6.49 Down**
MIGHTY LIGHT Standard COMBINATION unit (AC, Battery Pack, Rejuvenator) ..... **79.95 Cash or 7.99 Down**
MIGHTY LIGHT DELUXE AC Unit ..... **59.95 Cash or 5.99 Down**
MIGHTY LIGHT DELUXE BATTERY Unit with batteries ..... **79.95 Cash or 7.99 Down**
MIGHTY LIGHT DELUXE COMBINATION unit (AC, Battery Pack, Rejuvenator) ..... **94.95 Cash or 9.49 Down**

Famous MIGHTY LIGHT **Close-up Ring** replaces the regular flash tube. It's a patented ring light fitting around the lens of any camera. The "cold light" gives clear, sharp, shadowless close-up pictures. Physicians and dentists can use the **Close-up Ring** within inches of a patient's eyes without creating discomfort. The accessory **Close-up Ring** (used of course with your basic MIGHTY LIGHT) is priced at only **$39.95 Cash or $3.99 Down.**

Inquire also about MIGHTY LIGHT Slave Units!

Dowling's Fifth Avenue

AURICON *Cine-Voice*

YOU can produce 16mm talking pictures the Hollywood way! While "shooting" the Cine-Voice camera simultaneously photographs a sound track along one film edge. The film cost, black and white or Kodachrome, is identical to silent types. Magnetic striping is not required, saving you both time and expense. Best of all the processed film plays **perfectly lip-synchronized** on any 16mm sound projector! Compact and easy, to operate — either from house current or portable power pack — your Cine-Voice outfit is furnished **complete** as illustrated. Standard "C" mount lenses only are optional.

Write D. F. A. for FREE brochure!

Whether for home enjoyment or professional use, the Cine-Voice opens a new world of sound pictures . . . write for **free** Auricon brochure or order from DOWLING'S Fifth Avenue **today!**

Cine-Voice, Single Lens Model, **$695. Cash or $69.50 Down;**
Cine-Voice, 3 Lens Turret Model, **$784.50 Cash or $78.45 Down;**

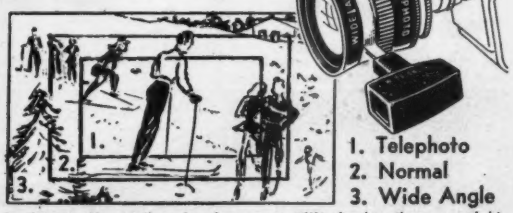
Auricon Super-1200, 1200' capacity, **$4652.15 Cash or $465.21 Down.**

Just out! All-new Auricon-Pro, 600' capacity, model **$1145. Cash or $116.50 Down.**

Amazing New Auricon Filmagnetic!

For optional lip-synch', single system, magnetic sound recorded *as you film* . . . Filmagnetic Outfit complete on *new* Auricon cameras *$870. Cash or $87. Down.* Or . . . write D. F. A. for details on installation on your present Auricon equipment.

1956 *Ednalite* DUAL LENS



1. Telephoto
2. Normal
3. Wide Angle

You'll actually get three-lens-in-one versatility for less than you might expect to pay for **one** extra lens! Everyone's talking about NEW Ednalite DUAL LENS. It gives you all the advantages of telephoto and wide angle shooting. Your single lens movie camera takes on the scope of an expensive turret outfit . . . and for only **$24.95!**
DUAL LENS fits all 8mm and most 16mm standard cameras. Mounted on any standard lens for 8mm cameras, DUAL LENS gives you approximately a 20mm focal length telephoto lens and an 8mm focal length wide angle lens. On most 16mm movie cameras, a standard 25mm lens "grows" to approximately a 38mm telephoto—or "widens" to a 16mm wide angle lens.
Each Ednalite DUAL LENS comes with adapter ring, handsome leather case, and a twin-field optical finder for accurate framing. In short,

complete and ready to use . . . and all for only $24.95 (Yes the full price!)

When ordering please specify your camera and lens make and model.
ORDER YOUR DUAL LENS TODAY DIRECTLY FROM D. F. A.!

only D.F.A. offers unique

LIFETIME GUARANTEE

Dowling's

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NEW YORK 10, N. Y.

ALPA the ALL-IN-ONE 35mm Camera

precision-built in Switzerland

- **Optional Focusing:** Single-lens reflex groundglass or individual, single-window, coupled rangefinder AND multi-focal, "sportstype" viewfinder.
- **Unsurpassed Optics:** Everyone of the coated, high-resolving power ALPA lenses (wide angle through 3750mm!) is individually tested, carries an unconditional guarantee. Choice of click stops or FULLY automatic diaphragm with 50mm lenses.
- **Are you a perfectionist? Here's your answer:** The superlative Kern Switar 50mm coated f/1.8 APOCHROMAT, the **only** lens for 35mm cameras correcting all 3 primary colors, including red. Gives critical definition even at full aperture, f/1.8 (200 lines per mm.).
- **Unique Eveready Case:** Holds ALPA with wide angle, 50, 75 or 90mm lens; **plus** sunshade, filters and exposure meter.

• Your Choice of Lens Determines Price of Camera	ALPA 5 (Prism Reflex)	10% Down	ALPA 7 (Prism Reflex & Range-finder)	10% Down
Schneider Xenon 50mm coated f/1.9 with FULLY automatic diaphragm	$389.00	$38.90	$429.00	$42.90
Kern Switar 50mm coated f/1.8 APOCHROMAT with FULLY automatic diaphragm	419.00	41.90	459.00	45.90
Macro-Kilar E 40mm coated f/3.5 (4" to infinity)	314.00	31.40	354.00	35.40
Macro-Kilar D 40mm coated f/3.5 (2" to infinity)	339.00	33.90	379.00	37.90

Selected ALPA Wide Angle and Telephoto Lenses

Angenieux Retrofocus 28mm coated f/3.5 lens	$ 139.00
Old Delft Alfinar 38mm coated f/3.5 lens	89.00
Schneider Xenar 80mm coated f/2.0 lens	169.00
Schneider Tele-Xenar 90mm coated f/3.5 lens	119.00
Old Delft Algular 135mm coated f/3.2 lens	129.00
Zoomar Reflektar 3750mm coated f/25.0 lens	3500.00

1956 Ricoh Cameras

For both Square-Shooters and Thrifty Thirty-Fivers, the new 1956 RICOH Cameras are outstanding. See how MUCH you get for how LITTLE you pay!
Incorporates many features of the most expensive 'Flexes!

Super Ricohflex

- **Fast Ricoh 80mm f/3.5 anastigmat lens**
- **Full flash synch' shutter, with speeds to 1/200th sec.**
- **Full size ground glass focusing**
- **Wide angle magnifier**
- **Eye-level sports finder**
- **Equipped for roll film giving 2¼ x 2¼ prints, but also convertible to 35mm film**
- **Convertible to automatic film stop**

Only $29.95 Cash or $2.99 Down!

Eveready leather case $5.95; 35mm color film back $9.95; Auto-stop $4.95.

Ricoh 35 Camera Outfit

- **BIG image combined viewfinder-rangefinder**
- **Trigger-coupled film and shutter setting**
- **Fast Ricoh 45mm f/3.5 anastigmat lens**
- **Full flash synch' shutter, with speeds to 1/200th sec.**
- **Handsome leather and chrome trim**

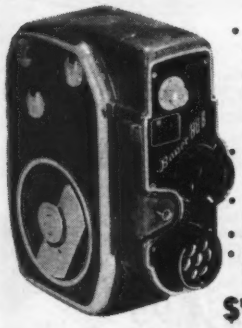
Complete with flash unit and genuine leather eveready case . . . **only $59.95 Cash or $5.99 Down**

NEED DOLLARS?

If you live in a country where currency is non-convertible into U. S. dollars, you may be uncertain about how you can purchase from DOWLING'S Fifth Avenue. We may have the answer! Without obligation, please write for free details on payment with convenient UNESCO Gift Coupons!

Bauer 8mm Cameras

BAUER has long been the accepted standard of perfection in Europe. Now these superlative cameras, made in Stuttgart (Western Germany) are available for your movie making pleasure! You'll be delighted with the host of new fully automatic features to give you perfect ease of operation and perfect pictures everytime!



BAUER 88B

- **Built-in, AUTOMATIC, photo electric exposure meter** — coupled to needle-sharp Schneider Xenoplan coated f/1.9 lens. Just set the meter for film speed and frames per second; and then **automatically** maintain perfect exposure, regardless of change of scene or light conditions.
- **AUTOMATIC film transport indicator** visible through viewfinder while filming.
- **Easy, sprocketless drop-in roll film loading.**
- **4 speeds.**
- **Professionally designed, beautifully finished:** The ultimate in 8mm cameras.

. . . only **$139.50 Cash or $13.95 Down**

BAUER 88C

- Similar to 88B, but without meter. Equipped with Elgeet f/1.9 lens.

$84.95 Cash or $8.45 Down

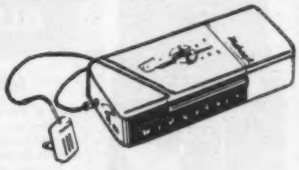
BAUER 88

- Same as the 88C, but with 16 F. P. S. and single frame action.

$69.95 Cash or $6.95 Down

1956 Mohawk midgetape

Record **anytime, anywhere** with the first truly portable, long-life battery operated tape recorder! Uses standard, readily available magnetic tape. Its compact size (only 1⅞" X 3⅞" X 8½"), its remarkably light weight (only 3 lbs., 2 ozs.), and its big-job capacity put it far ahead of any other portable recorder in performance and versatility!



There's no clutter, fuss or trailing wires with the MIDGETAPE. It is ready for action **anytime . . . anywhere;** whether musical concert; business conference; or to take professional dictation. The low-geared, smooth 1⅞" per sec. tape travel insures ONE FULL HOUR'S run. Compact cartridge-loading, ¼" wide, twin-track tape can be used repeatedly, after automatic erasure. MOHAWK tape cartridges are smaller than a pack of cigarettes, making them easy to handle and mail anywhere.

Before your next trip abroad, brush-up on your foreign languages! Take the MIDGETAPE with you, too, for authentic on-the-spot recordings. It's lighter and more compact than many small movie cameras!

Complete with one full hour recording cartridge, crystal microphone, earphone and two extended-life batteries . . . **$249.50 Cash or $24.95 Down**

Doctor, Lawyer or Indian Chief?

. . . even if you're not, the MOHAWK is indispensable for recording your pow-wows, public or private, especially with these custom accessories: (available on D. F. A.'s usual easy terms)

Transcribing control . . . with instant stop/start foot pedal	$39.50
Fitted briefcase . . . top-grain cowhide, all secrets inside!	39.50
Concealed hi-fi lapel mike . . . catches each whisper!	24.50
Telephone control . . . records two-way talks on any 'phone	10.00

MORE of D.F.A.'s Guide to the best in Photographic Equipment!

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1956 Model 700 *Tape-o-Matic* Recorder:

The Voice of Music

NEW! And this is IT . . . for the recording perfectionist! VM Corporation—the world's largest manufacturer of phonographs and record changers—and D. F. A. now bring you a recorder with more professional features than any in its price range.

Here's but a short list of some of the Voice of Music's "ear openers":

- **Monitor Switch** . . . hear actual recordings while made "live" from radio or magnetic cartridge pickup
- **Woofer-tweeter speaker system**
- **High fidelity** . . . from 40 to 15,000 cycles
- **Dual input, dual output jacks**
- **Use as phono amplifier or P. A. system**

VM Tape-o-Matic only **$179.95 Cash or** **$17.99 Down!**

For the inside story on the feature-packed VM Tape-o-Matic Recorder write to DOWLING'S Fifth Avenue for FREE brochure **today!** Or—if you have a special recording or hi-fi problem—please feel free to write for personal advice to our audio consultant, Ralph Thomas.

MIRACLE IN SUB-MINIATURE

Now, like never before, you hold fine photography in the palm of your hand with the incredible GAMI 16. Take it anywhere, anytime for automatically perfect pictures of every kind . . . and fully detailed enlargements.

NEW GaMi 16

Automatic Exposure-Meter Picture Control

Only camera combining exposure meter, viewfinder, rangefinder, parallax corrector in adjusting eyepiece viewer ★ Focusing from 20" to infinity ★ 6-element f/1.9 coated Galileo lens ★ Click stop to f/11 ★ Speeds from ½ to 1/1000th ★ 3-exposure rapid sequence shooting! ★ Front cover winding ★ Built-in yellow filter ★ Negative size of two frames on standard 16mm film ★ Daylight loading of 30 exposure black and white or color cassettes ★ Full flash synchronization ★ All metal construction ★ Satin aluminum finish ★ Complete line of accessories ★ A precision masterpiece manufactured by Galileo, Italy

★ Including carrying case **$340. Cash or** **$34. Down**

Order directly from DOWLING'S Fifth Avenue, New York, for immediate air shipment!

ALL EQUIPMENT LISTED IN THESE SPECIAL D. F. A. PAGES IS BRAND NEW — FACTORY PACKED, FULLY GUARANTEED BOTH BY THE MANUFACTURER AND BY DOWLING'S Fifth Avenue!

NOW...you can afford the BEST!

Minolta AUTOCORD

fully Automatic

- **Helical Focusing Lever,** actuated by index finger of hand supporting camera, sweeps focus from 3 ft. to infinity in a single stroke!
- **Automatic Film Transport** advances film, counts the exposure, and sets the shutter in a single operation
- **Rokkor 75mm Coated f/3.5 Lens**—a superb 4 element, highly color corrected objective
- **Optiper MXS Precision Shutter,** synchronized at all speeds from 1 second to 1/400th and bulb, with built-in self timer and safety-locking body shutter release

An editorial in the August 1955 issue of **Modern Photography** put it: ". . . having all these features incorporated into a camera selling for $99.50 is novel—maybe it's unique." Indeed it is! The Minolta Autocord is in a class by itself at only . . .

$99.50 Cash or **$9.95 Down**

Minolta 'A'

35mm CAMERA

- **Fast single stroked-lever automatic film transport and shutter set**
- **Combined coupled rangefinder-viewfinder**
- **Precision 4-element Rokkor f/3.5 lens**
- **Depth-of-field scale**
- **Click-stop diaphragm**
- **Rapid rewind**
- **Konan behind-the-lens shutter, fully MX synch', from ½ sec. to 1/300th**
- **Removable back for easy loading**

And priced at only **$49.95 Cash or** **$4.95 Down**

Remember! For millionaires or the millions—D. F. A.'s Easy Payment Plan is **quick** and **confidential.** Don't wait! Enjoy your camera **while** you pay for it. **You** can buy the best **today** on D. F. A.'s famous Easy Terms!

USE COUPON ON NEXT PAGE TO REQUEST YOUR COPY OF OUR COMPLETE NEW 1956 CATALOG . . . IT'S *FREE!* MEANWHILE BUY *ANY* CURRENTLY ADVERTISED PHOTOGRAPHIC PRODUCT FROM D. F. A. JUST SEND IN YOUR ORDER *TODAY!*

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NO INTEREST!

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• FREE POSTAGE AND INSURANCE TO ALL POINTS, INCLUDING APO'S AND FPO'S. HOURLY AIRSHIPMENTS EVERYWHERE.

EASY PAYMENTS FOR CIVILIANS AND SERVICEMEN THE WORLD OVER!

The incomparable new 1956 Leica M-3

Leica M-3 w/ Elmar coated f/3.5 lens $348. Cash or $34.80 Down
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down
Leica M-3 Body without lens 288. Cash or 28.80 Down

LEICA M-3 ACCESSORIES

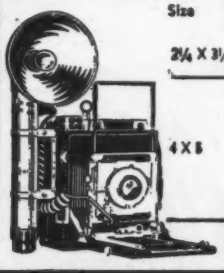
Summaron-M coated 35mm f/3.5 lens	$ 99.00 Cash or	$ 9.90 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.)	93.00 Cash or	9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible)	150.00 Cash or	15.00 Down
Hektor-M coated 135mm f/4.5 lens	141.00 Cash or	14.00 Down
Leica Meter-M	30.00 Cash or	3.00 Down
Adapter, standard Leica lenses to M-3	10.50 Cash or	1.05 Down

OTHER SUPERB NEW LEICA PRODUCTS

Stemar (Leica Stereo), complete	$297.00 Cash or	$29.70 Down
Valoy II Enlarger	96.00 Cash or	9.60 Down
Leica IIf with Elmar coated f/3.5 lens	$177.00 Cash or	$17.70 Down
Leica IIf with Summaron coated f/3.5 lens	216.00 Cash or	21.60 Down
Leica IIIf with Elmar coated f/3.5 lens	237.00 Cash or	23.70 Down
Leica IIIf with Summaron coated f/3.5 lens	276.00 Cash or	27.60 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or	33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	357.00 Cash or	35.70 Down

1956 Pacemaker GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes: • Graflok back • Ektalite screen • new Graphic coupled rangefinder with Rangelite and automatic parallax viewfinder • new full image wire finder • Graflite 3 cell flash gun • deluxe case • film pack adapter • roll film holder • 6 cut film holders • adapter ring • sunshade • 4 filters. Prices below include all this extra equipment! Easy payments available!



Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ X 3¼	101mm Ektar f/4.5 (1/800 sec.)	$330.	$299.
	105mm Tessar f/3.5	299.	279.
	105mm Ektar f/3.7	343.	294.
4 X 5	135mm Schneider Xenar f/4.7	299.	279.
	135mm Optar f/4.7	368.	319.
	127mm Ektar f/4.7	368.	319.
	135mm Tessar f/4.5	348.	299.
	150mm Schneider Xenar f/4.5	348.	299.
	150mm Tessar f/4.5	348.	299.
	152mm Ektar f/4.5	386.	337.
	135mm Schneider Xenar f/3.8	348.	299.
	150mm Tessar f/3.5	399.	379.
	150mm Schneider Xenotar f/2.8	499.	459.

New Graphic rangefinder is manufactured for 4 X 5 cameras only. 2¼ X 3¼ outfits are supplied with Kalart coupled rangefinder.

New 1956 Revere 200

Automatic Projector Runs by itself! Model "553" (300 watt, automatic) $79.50 Cash or $7.95 Down; Model "555" (500 watt automatic) $89.50 Cash or $8.95 Down; Model "889" (500 watt, fully automatic) $144.50 Cash or $14.45 Down. Prices incl. 7 trays and case.

new 1956 Tessa CONTAFLEX

Ground-glass eye-level focusing is combined with split image rangefinder. Tessar 45mm f/2.8 coated lens with fully automatic diaphragm! Contaflex I $169. Cash or $16.90 Down; Contaflex II (Built-in Meter) $199. Cash or $19.90 Down.

1956 CONTAX IIA and IIIA

New full synchro models! IIA with Sonnar coated f/2.0 lens $345. Cash or $34.50 Down; or with Sonnar coated f/1.5 lens $374. Cash or $37.40 Down. For Contax IIIA with built-in exposure meter add $38. Cash or $3.80 Down.

New 1956 Automatic Exakta VX

With fully automatic diaphragm lens listed: Tessar f/2.8 $259.50 Cash or $25.95 Down; Westagon f/2.0 $289.50 Cash or $28.95 Down; Biotar f/2.0 $345. Cash or $34.50 Down; Xenon f/1.9 $351.70 Cash or $35.17 Down. With Pentaprism R/F add $47. Cash or $4.70 Down.

ALL NEW 1956 RETINA IIIc

Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter —$190. Cash or $19.00 Down. Optional: Curtar 35mm coated f/5.6 wide angle lens $62.50 Cash or $6.25 Down; Longar 80mm coated f/4.0 telephoto lens $82.50 Cash or $8.25 Down. Retina IIc $139.50 Cash or $13.95 Down.

Outstanding New 1956 PORTABLE Typewriters

Hermes Rocket (only 8 lbs.) with case $73.67 Cash or $7.36 Down; Underwood Universal with case $110.95 Cash or $11.09 Down; superb new Color Royal with case $124.75 Cash or $12.47 Down.

"14" Clock-TV

Portable steel cabinet; recessed handle: only 35 lbs. Exclusive D.F.A. pkg. with separate folding table: antenna. FREE ins. delivery anywhere (incl. APO's, FPO's). Only $169.50 Cash or $16.95 Down!

1956 POLAROID Land Cameras

Highlander Camera only $69.95 Cash or $6.95 Down. Complete Highlander outfit: camera, flash, meter, case for outfit, and 3 rolls of film only $97.50 Cash or $9.75 Down! Speedliner $89.75 Cash or $8.97 Down; New 700 $125. Cash or $12.50 Down.

Fine 1956 2¼ x 2¼ Single Lens Reflex Cameras!

Hasselblad 1000F with Ektar coated f/2.8 lens $379. Cash or $37.90 Down; Hasselblad Superwide with Biogon coated f/4.5 lens $489.50 Cash or $48.95 Down. Exakta 66 with Tessar coated f/2.8 lens $319.50 Cash or $31.95 Down.

NEW Models 1956 Rolleis

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Complete outfits with Brownie camera and Projector. Including single lens (f/2.7) camera $99.50 Cash or $9.95 Down; or (f/1.9) camera $108.75 Cash or $10.87 Down; or Turret (f/1.9) camera with wide angle and telephoto $141.50 Cash or $14.15 Down.

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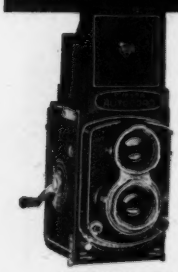

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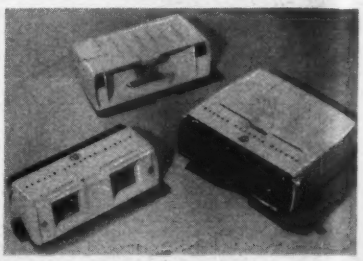
NEW products

Graflex Stereo Viewer

Stereo slide viewing with or without using a built-in power source is possible with the new Stereo Graphic Viewer. The unit is built so that slides can be viewed against room or window light as well as by using the viewer's own



battery-powered lamp. Equipped with full-focusing and eye-width adjustments, the viewer comes in two-tone blue and white finish. Price of Graflex Stereo Viewer, $12.95. For more information, write:

GRAFLEX, INC.
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Clip-on Exposure Meter

The tiny, lightweight, Sekonic Compact Exposure Meter slips easily into the camera's accessory shoe and can be used for either reflected or incident light readings. To use the Sekonic meter for incident light readings, the front louver is left in place. Raising the louver permits reflected light readings. The ASA film speed scale is calibrated from 10 to 800; the meter has shutter speed readings from four seconds to 1/1000th, and f/stop readings from f/1 to f/32. The meter dial also gives direct readings for films with exposure indexes of 50 ASA (shooting at 1/50 of a second) and 100 ASA (shooting at 1/100). Price of the Sekonic Meter is $9.95, including leather case. For additional information, write:

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To simplify identification of the film being sold without processing charges included in the price, Kodak has printed

(*Continued on page* 28)

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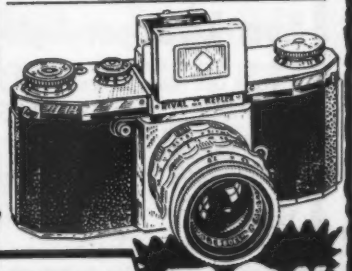

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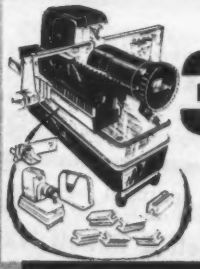

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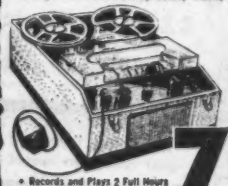

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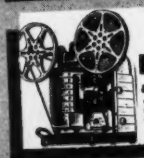

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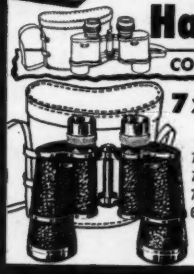

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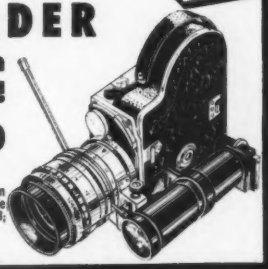

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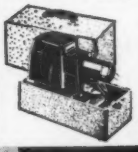
2 x 2 SLIDE PROJECTOR with BLOWER CASE



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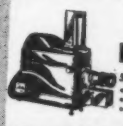

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B&H 134TA f1.9 Turε	159.95	87.50
B&H 172A f1.9 Mag. Turε	199.95	118.95
B&H 252 f2.3 Montereyε	59.95	36.95
Bolex B-8 Tvar, Turret ε	Used 119.50	67.50
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Kodak Brownie f1.9ε	46.75	30.95
Cine Kodak Reliant f2.7ε	84.50	50.95
Cine Kodak Magazine f1.9ε	149.50	67.95
Keystone K-32 Olympic f2.5ε	79.95	44.95
Keystone Bel Air f2.5 Magε	89.50	45.95
Revere 88 f2.5ε	74.00	30.95
Revere 84 f1.9 Turε	147.50	82.50
Revere 40 f2.5 Mag ε	99.50	50.50
Revere 44 f1.9 Mag Turε	154.50	90.95

8mm PROJECTORS

B&H-221 500 W Case	$ 84.50	$ 43.95
B&H Regent 500 W Case	179.95	80.95
Bolex M-8 500 W., Case	169.50	109.95
De Jur 750 W Case	159.50	72.95
Keystone K70C 500 W Case	69.50	38.95
Keystone K95, 750 W., Case	119.50	65.95
Revere 85, 500 W., Case	124.50	65.95
Revere 90, 750 W., Case	159.50	84.50

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	New	Used
Kodak Chevron f3.5 RF 800 MX*	$198.50	$117.95
Kodak Medalist II f3.5 Ektar ε*	304.75	102.95
Polaroid Highlander, ε*	69.95	36.95
Polaroid Pathfinder 14.5 RF	249.50	144.95
Super Ikonta A, f3.5 ε*	99.00	62.95
Super Ikonta B, f2.8ε*	139.00	89.95
Super Ikonta BX f2.8 Tessar RFε	163.00	98.50

SLIDE PROJECTORS

Argus PB 300, case ε	$ 48.50	$ 23.50
Argus Automatic 300,ε case	66.50	34.50
GoldE Manomatic 300 W.ε	58.50	23.95
GoldE Coronet 300 W, case ε	44.75	20.95
GoldE Reflex 300 W. case 2¼ε	86.50	47.95
Kodaslide Signet 500 Wε	72.50	44.95
LaBelle 75 Remote 500 W case ε	154.95	83.95
Revere 555, 500 W.ε	79.50	48.95
Revere 888, 500 W.ε	119.50	67.95
TDC Headliner 300W ε	49.99	20.95
TDC Streamliner 500W ε	84.50	46.95
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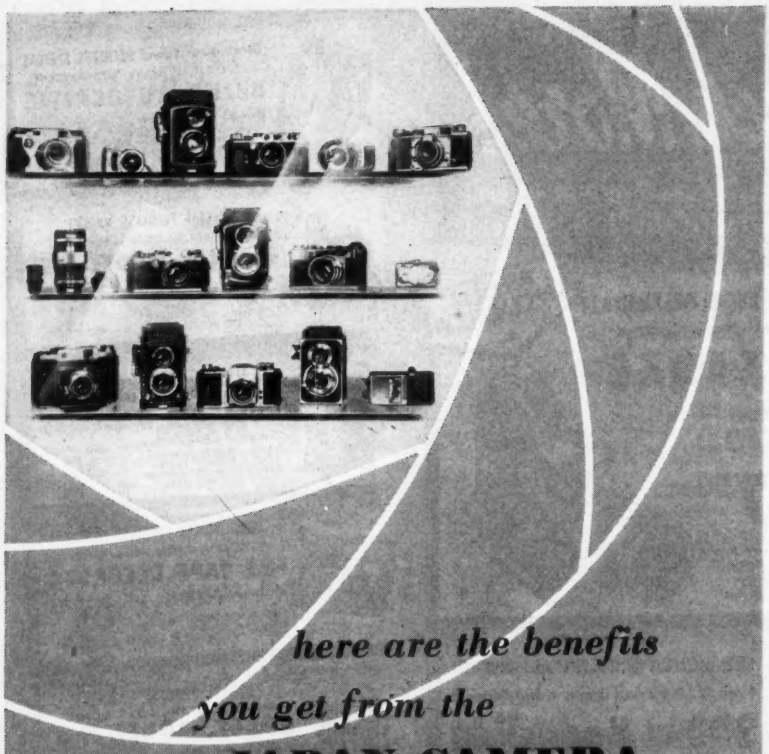

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At this Center, trained factory technicians will inspect your camera *without charge*, and make recommendations when service is required. A full supply of repair parts is available to your dealer or repair firm. Technical advice and data are freely yours. You will also see the *latest* products of Japan's leading manufacturers on display at the Center, with complete information about availability and price. The Center will act as a contact point between you and the manufacturer, and requests of any nature will be considered, and *acted upon.* This is a move designed to overcome the *usual* distance barriers involved in using foreign imports. Of course, there are many more valuable features of the Center's operations that will interest you—exhibitions, contests, etc. *We hope you will participate in the Center's activities.*

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Japan Camera Information & Service Center

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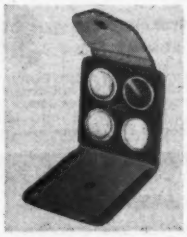
NEW PRODUCTS

(*Continued from page* 24)

"Film price does not include processing" on each side panel as well as stars on end panels. The after exposure sticker which is used to seal exposed rolls of film repeats the star symbol to further identify the film. Price of Kodacolor rollfilm without processing charge: Film No. 127, $1.10; 120 or 620, $1.25; 116 or 616, $1.75; 828, $1.

Eastman Kodak adds that Kodacolor film already purchased by users with a processing charge included in the price, or currently in dealers' stocks, will be processed by Kodak through dealers with no extra charge for processing to a color negative. For more information, write:
EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

New Enteco Close-up Lens Kit



Three close-up lenses of different powers are furnished in the new Enteco Proxa Lens Kit for taking close-up pictures. Available in Series IV, V, VI and VII sizes, each kit consists of a wallet which holds a plus 1, plus 2 and plus 3 diopter Proxa close-up lens. Since two Proxas may be used at the same time, and the diopter power is the sum of that of the lenses used, each kit will permit the user to obtain magnification up to 5 diopter powers. Each Enteco Proxa is individually mounted in a Dural ring that has the designation of power and size engraved on it. While the kit comes with three Proxas, the wallet has room for a fourth item. In addition, a loop on the wallet permits carrying the kit on your shoulder strap. Price of Enteco Proxa Kit, in Series IV or V sizes, $9 each; Series VI, $11; Series VII, $14. For more information and free bulletins describing these and other Enteco products, write:
ENTECO INDUSTRIES, INC.
610 KOSCIUSKO ST., BROOKLYN 21, N. Y.

AO Action View Slide Viewer

A simple push-pull control on the new American Optical Action-Vue hand viewer lets you look at up to twenty-five 2 x 2 cardboard mounted slides without handling a single one.

Slides are stacked in one "compartment;" the push-pull action inserts a slide for viewing and ejects the slide that's just been viewed into a second "compartment." Battery-powered, the Action-Vue may be held at ordinary reading distance. Price, including batteries and carrying case, $9.95. For more information, write:
AMERICAN OPTICAL CO.
80 HEARD ST., CHELSEA 50, MASS.

Tiffen Polaroid Filter

Designed to eliminate surface glare and reflection when used singly or in combination with other filters, the Tiffen Polaroid filters can also be employed to cut down light when shooting with the new fast films. According to the manufacturer, the Polaroid filter will cut light intensity 2½ times. The

(*Continued on page* 30)

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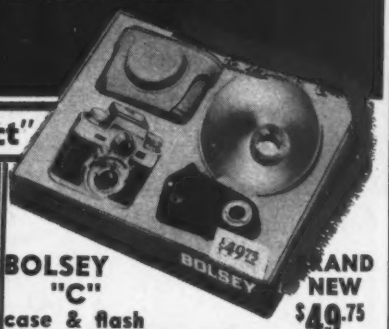

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Bolex C-8, F:2.5	56.75
B-8 2-lens Turret F:2.8	67.95

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7x35 center focus	22.50
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all coated, liteweight, shock-proof. Add 10% Fed. Exc. Tax

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Bellowscope	13.95
Exa. F:2.9, used	41.50
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80mm Tessar F:2.8 pre-set, NEW	58.00
125mm Xenon F:2 L.N.	49.00
135mm Sun F:3.8, Tele., NEW	29.00
135mm Tele-Picon F:3.5 pre-set, NEW	49.50
180mm Tele-Picon F:5.5 pre-set, NEW	52.95
250mm Tele-Megor F:5.5 pre set, NEW	81.50
360mm Tele-Xenar F:5.5, L.N.	97.50
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4" Cooke F:2.2 tele-lens $84.50

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Argus C3, case and flash	66.50	32.95
Canon IV-S2, F:1.8 Rfdr.	295.00	223.50
Contaflex II, F:2.8 Meter	199.50	128.75
Contax II, Sonnar F:2	.....	74.25
Contax III, Sonnar F:2	.....	89.00
Contax IIA, Sonnar F:2	336.00	138.50
Contax IIIA, Sonnar F:1.5	412.00	186.00
Graphic 35, case, flash	89.50	52.25
Kodak Bantam, F:4.5	56.00	14.50
Kodak Pony F:4.5 synch.	29.75	13.25
Kodak Signet, Ektar F:3.5 Rfdr.	75.00	39.50
Kodak Retina IIA, F:2 Rfdr.	127.50	67.50
Kodak Retina IIIC, F:2 Ex. Met.	190.00	114.25
Leica. IIIA, F:2 Rfdr.	.....	78.50
Leica IIIC, F:2, Rfdr.	.....	98.00
Leica IIIF, Summicron F:2	336.00	168.00
Leica M3, camera only	288.00	.....
Minox III, F:3.5 ctd.	119.00	61.95
Revere Stereo, F:3.5, synch.	174.50	71.50
Ricoh 35, case & flash	59.50	36.25
Robot Royal, F:1.9, Rfdr.	295.00	136.50
Robot 'Star', F:2.8 'MX' synch.	89.00	.....
Stereo Realist, F:3.5 Rfdr.	159.00	62.50
Voigtlander Prominent F:1.5	270.00	135.95
Voigtlander Vitessa L, F:2.8	139.50	83.50
Voigtlander Vito IIA, F:3.5	54.50	32.75
REFLEX & ROLLFILM CAMERAS		
Exakta 66, Tess F:2.8	319.50	179.50
Graflex B.R.B. 2x3, F4.5	.....	39.00
Graflex Super D 3x4, autom.	289.50	98.00
Kodak Chevron, F3.5 Rfdr.	198.50	117.50
Kodak Medalist Ektar F3.5	.....	53.50
Kodak Medalist II, Ektar F:3.5	.....	102.50
Minolta Autocord, F:3.5	99.50	58.75
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Super Ikonta B, Tess 2.8	139.00	63.75
Super Ikonta BX, Tess 2.8	163.00	79.00
Super Ikonta C, Tess 3.5	114.00	59.00
Voigtlander Bessa II, Heliar 3.5	164.50	68.50
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B & H 220, 10mm F:2.5	49.95	24.25
B & H Companion F:2.5	89.95	37.50
B & H 134 TA, Tri-lens F2.5	139.95	67.50
B & H Mag. 172-B F:1.9	164.95	89.00
Cine Kodak Mag. F1.9	149.50	56.95
Cine Kodak Brownie F:2.7	37.50	19.50
Revere 88, F:2.5	74.50	29.25
Revere 84, Turret, F:2.5	122.50	46.00
Vistascope 8mm	75.00	44.00
Wollensak 53, 3 lenses	199.50	128.00
B & H 253 'Monterey' 500W	79.95	43.25
B & H 'Regent' 500W. case	179.95	89.50
Keystone K 100 latest, case	99.50	56.75
Keystone K 109, splicer, case	159.50	74.95
Kodak Brownie, case	62.00	37.50
Revere 85, 500W	114.50	52.50
B & H Autoload, Mag. F:2.5	174.95	58.50
B & H 70DL, Turret F:1.9	365.00	209.00
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Pathe Super 16, F:1.9	511.00	218.00
Revere Mag. 16, F:1.9	182.50	68.00
Victor IV, Turret W.3 lenses	278.00	94.50
Vistascope 16mm	125.00	72.00
B & H Diplomat 750W case	299.85	169.00
Keystone K161, splicer, case	159.50	74.95
Kodoscope Royal, 1000W	240.00	144.00
Revere 48, 750W	160.00	74.00
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case & flash BRAND NEW **$49.75**

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Ann. Speed With Rfdr. Flash	
2¼x3¼ F:4.5 Lens	81.25
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Write for catalog of the Canon System of Photography

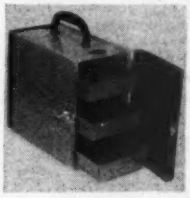
CANON Camera Co., Inc. 550 Fifth Avenue, New York
United States Factory Branch

NEW PRODUCTS

(*Continued from page* 28)

effect of the filter can be seen by viewing the scene through the filter before shooting. Price of Tiffen Polaroid filters ranges from $3.50 for Series No. III and No. IV, to $13.50 for Series No. IX. For more information, write:
TIFFEN MARKETING CO.
71 JANE ST., ROSLYN HEIGHTS, L. I., N. Y.

Pavelle Slide Carrier



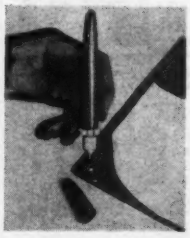
A three-drawer luggage-type slide carrier is especially designed to hold the familiar red Pavelle slide file boxes in which processed slides are returned. Called the Pavelle Slide Safe, it contains three slide trays, each designed to store 12 slide file boxes. According to the manufacturer, the safe will hold over 750 slides. Of sturdy wood construction covered with a water-resistant plasticized fabric, the safe is manufactured for Pavelle by Barnett & Jaffe (BAJA), well-known makers of slide cases whose distributors are also stocking the item. Price of slide safe, $5.95. For more information, write:
PAVELLE COLOR, INC.
533 W. 57 ST., NEW YORK 19, N. Y.

Filters for the Hasselblad Cameras

A new line of optical glass filters for the Hasselblad 1000F and Hasselblad Superwide 2¼ x 2¼ single lens reflex cameras are now available. Ground and polished by special techniques, the filters are mounted in dull black finished aluminum holders. Each filter has a simple identification engraved on it that tells about the color, diameter and exposure factor. For example, YG-2-50 stands for yellow green filter, filter factor of 2 and lens diameter of 50mm.

The following 50mm diameter filters are available for the Hasselblad 1000F; yellow, yellow green, green, orange, red, haze and polarizer. Price, $8.95 each. For the Hasselblad Superwide 2¼ x 2¼ camera there are the following 63mm diameter filters; yellow, orange, red, green and haze, at $12.95 each. For more information, write:
WILLOUGHBYS-WHOLESALE
HASSELBLAD DIVISION
110 WEST 32 ST., NEW YORK 1, N. Y.

Poppet Adhesive Dispensing Pen



You can mount pictures in an album quickly with Poppet, a vest-pocket pen-type adhesive applicator. This pliable plastic pen ejects a small dot of rubber cement each time the point is pressed down on a surface so it retracts. A cap is provided to prevent the pen from soiling your pocket or purse.

According to the manufacturer each Poppet pen holds enough adhesive to make about 5000 rubber cement dots. Refills are available in throw away plastic ampoules. To refill, the top of

(*Continued on page* 34)

at BROADWAY Camera Shop

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Unbelievable Values in Magazines for Revere, TDC, Viewlux and all Airquipt Slide Changers!

	Reg.	SALE
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- 2x2 Slide Proj
- f3.5 Ctd Lens
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Bantam Special
Bolsey B—B2—C
Ciro f3.5—f2.8—F
Clarus
Contessa f2.8
Contaflex
Exakta
Edinex I—Xenon f2
Flash Bantam
Keystone
Kodak 35 RF, w/o RF
Kodak Pony 828—135
Kodak Signet
Kodak Tourist f4.5
Leica
Mercury II
Polaroid
Praktica
Perfex
Retina
Revere
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It's Automatic!

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W/waist level finder
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8mm x 25' dble. mag.	3.60	3.50	3.50
16mm x 50' mag.	5.40	5.35	5.25
16mm x 100' roll	8.40	5.85	5.75
35mm x 20 exp.	2.60	1.85	1.79
35mm x 36 exp.	3.85	2.75	3 for 6.50

1957 DATE

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All Kodachrome filters can be used with this film.

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This film has been cut from 400' rolls, and is camera spooled, ready for your camera. **Daylight or Tungsten.**
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35mm McGREGOR Color. '57 date. Proc. & Mtg. Incl. Mfg. Guar.
36 Exp.....**3 for $6.75**
Tungsten '56 date.....**3 for $6.25**
12 exp. '56 date day or tung.....**3 for $2.90, 6 for $5**

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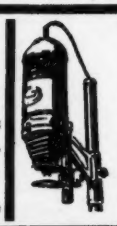
Each roll on original reel and in original can. **Kodak Plus X Super XX or Microfile** 35mm x 100' **$1.98 ea.** FREE! 100' of ASA 24 with each 100' of above film.



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No. 260, Diffused, f6.3 lens	$43.95	27.85
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Carrying case for 269 or 270C	7.25	4.98
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Portable Tripod Screens
Crystal beaded 1956 Model

With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

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Screens are shipped R.R. Expr. collect postage

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1957 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

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16mm x 100' 2.50
16mm x 100' Kodak Plus X 2.95
16mm x 50' roll, Plus X 1.50
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BUY SIX . . GET ONE EXTRA FREE

BULK MOVIE Fresh DuPont Stock —Weston 50
8mm x 400' dble.....$4.95 8mm x 1600' dble.....$16.00
Camera spooled . . . No processing
8mm x 100' dble. 1.49
8mm x 25' dble. 7 for price of 6!.....49¢ ea.

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B&W ASA 16 REVERSAL. NO PROCESSING

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25'	$8.95	$4.95	$2.75
16mm x 50'	19.95	10.95	5.95
*16mm x 100'	49.50	29.50	17.95

*Camera spooled

Black & White Movie Film Processing Service
8mm x 25' Dble. .....$ .55 ea.
16mm x 100' .....$1.00 ea.
16mm x 50' .....$ .65 ea.

AERO EKTACHROME FOR MOVIE FANS—ASA 40
8mm x 100'—$4.75 16mm x 100'—$4.75
3 for $13.25 Proc. not Incl.

B & W MOVIE FILM
ASA 50—1956 Date
6mm x 25' dbl..$1.00 8mm x 25' dbl., ASA 20...$1
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16mm x 50' Mag., ASA 10 $1.60 16mm x 100'.....$2.25
16mm x 100'—ASA 8—'55 Date.....$2.00
all with proc. incl. BUY 6—get one extra FREE!

16mm x 50' Mag., Orig. Kodak Pack, Neg. $1
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COLOR MOVIE FANS 1957 DATE **COLOR**
For those who desire the utmost in color equal to the best color you have ever used! Price Includes Proc.
8mm x 25 ft. double....$2.25 ea. 16mm x 100 ft....$6.75 ea.
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FRESH ASA 50
AERO EKTACHROME
35mm x 20 exp.....$1.50 ea.
4 for $5.00
Processing included
35mm x 40' BULK.....$5.00
35mm x 75' BULK.....$7.50
35mm x 75' plus 4½ gal. devel. kit.....$10.00

★ ★ FREE! ★ ★
With every order of $25 or more—you get a FREE 1 year subscription — $4 value — to Modern Photography or U.S. Camera (specify).

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35mm x 100'.....$21.50
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35mm x 20 exp. in metal cartr. 1.20 ea.
6 for $5.50 12 for $10
35mm x 50' Tung $6.95
35mm x 20 exp. Tung .....6 for $4
620 Tungsten .....6 for $2.50

Aero EKTACHROME ASA 40
with 1½ gallon processing kit
5¼ x 20'.....$5.95
5¼ x 40'.....$9.95
7 x 18'.....$6.95
9½ x 40'.....$16.95
35mm x 37½'.....$6.95
EXTRA—Free compensating filter with any of above.
SPECIAL—4½ gallon Ektachrome processing kit $3.95

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE
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35mm x 27½'..... 5.95

ANSCO COLOR PRINTON
12 sheets per box
8x10....$4.95 11x14....$6.95

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- 120 & 620 Kodacolor, Kodak Proc. Incl. ..3 for $3.75
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20% DEP. on all C.O.D. PLEASE U. S. Excess

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with sturdy metal case and 7 ft. heavy duty cord
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Bulbs remain on bar when in case
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3 15/16" x 61" 3 for $1.10
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5¼" x 20".....2 for $1

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5¼"x9' .....4 for $1
5¼"x20' ..... 2 for $1
5½"x56' 1.49
7"x125' .....$ 5.95
9½"x75' 7.95
9½"x200' 14.95

KODAK TRI-X
5¼"x20' .....2 for $1
5½"x56' 1.49
7"x18' .....$1 ea.
7½"x92' .....$ 2.98
9½"x75' 7.95
9½"x200' 14.95

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ANSCO Color Tung, 35mm x 100' One Daylight Loader, 10 Empty Cartridges plus a One Year Free Subscription to U.S. Camera ($4 Value)
—Total Value $35 AWON PRICE—$20.

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120 or 620 .....3 for 3.00

SPECIAL AWON OFFER! Bulk Film Special!
35mm x 100' Kodak TRI-X $2.50
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35mm x 100' Kodak Ortho Pos film $1.50
35mm x 100' Ansco ASA 50 .....$1.50
16mm x 400' Positive Film $3.95

35mm Fresh Bulk Negative Safety
Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1 or #2—100'.....$1.98 ea.; 400'.....$7.50

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Plus X or Super XX } or Tri-X or Infra Red } .....6 for $1.50; 12 for $2.50

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3¼x4¼—Original box of 25 sheets—3 for $3.30 DuPont Fine Grain Pan.
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Your choice of KODAK XX, Infra Red; DUPONT X-F Pan; ANSCO Tri-S Ortho.
8x10—original box of 25 sheets—$2.50 per box.
Your choice of KODAK Super Pan Press Type B, Infra Red, Tri-X; DUPONT X-F, Pan, Arrow Pan; ANSCO Super Pan Press, Process, Comm. Ortho.

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Your choice of: DuPont Process; Ansco Super Pan Press or Portrait, Isopan; Kodak Contrast Process Pan or Ortho.
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The New SEKONIC, complete with case & chain. AWON PRICE—$7.95
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8mm x 25' Roll.....$2.45 ea.; 3 for $7.05
8 or 16mm x 100' roll..... 5.70 ea.; 3 for 16.20.

FREE with every roll of 35mm color film one roll of 35mm B&W film!

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4x5 Haloid, SWGL, F5, (100 shts.) 89c
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36 glass plates per box
2 x 2...2 boxes for $1 3¼ x 4...2 boxes for $1

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CAMOUFLAGE COLOR FILM
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35mm x 20 exp ..... 3 for $1.50
35mm x 75' $3.50

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For 8mm, 16mm and 35mm
MORSE G-3 DEVELOPING OUTFIT
List $28.50 AWON PRICE—$21.95

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Exakta VX	89.00	+ your Contax II or III
Exakta VX	32.50	+ your Contax IIA
Exakta VX	59.00	+ your Contax D
Exakta VX	89.00	+ your Praktica FX
1955 Exa MX	37.50	+ your Argus C3
1955 Exa MX	29.50	+ your Argus C4
1955 Exa MX	39.50	+ your Kodak 35 RF
1955 Exa MX	42.50	+ your Bolsey B2
Praktiflex FX	38.50	+ your Praktica
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Nikon S-2	179.50	+ your Vitessa MX
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Nikon S-2	137.50	+ your Contaflex I
Nikon S-2	59.50	+ your Leica IIIF
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Nikon S-2	49.50	+ your Contax IIIA
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Contaflex I	49.50	+ your Contessa
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Exakta VX, f2.8 Auto. Westenar	142.50
Exakta VX, f1.9 Automatic Xenon	219.00
Exakta V, f1.9 Primoplan	109.50
Exakta II, f2, ctd. Xenon	89.50
Exakta, f3.5 lens	59.50
Leica IIIF, f2 ctd. Summicron	198.50
Leica IIF, f2 ctd. Summitar	136.50
Leica IF, f3.5 ctd. Elmar	79.50
Argus C3, case, flash	32.00
Contaflex II, f2.8 Tessar	127.50
Canon IV-S2, f1.8 Canon ctd. lens	138.50
Contax IIA, f2 ctd. Sonnar lens	149.50
Contax III, f1.5 ctd. Sonnar	118.50
Exa MX, f2.9 ctd. lens	89.50
Retina IIA, f2 ctd. Xenon	79.50
Rolleiflex MX, f3.5 ctd. Tessar	128.50
Rolleicord V, f3.5 Xenar	89.50
Rolleikin 35mm Adapter	24.50
Revere 888 Automatic Projector	78.50
Macro Kilar "D" Lens	79.50
Macro Kilar "E" Lens	62.50
Bolsey B, f3.2 ctd. lens	19.50
Bolsey B2, f3.2 ctd. lens	26.50
Kodak Pony, f4.5 ctd. lens	14.50
2¼x3¼ Speed Graphic, f3.7 lens	78.50
Praktica FX, f2.9 Victar lens	39.50
Praktica FX, f2.8 pre-set Tessar	62.50
Praktica FX, f3.5 pre-set Tessar	57.00
Ikoflex IIA, f3.5 ctd. Tessar	59.50
Canon III, f1.9 ctd. Serenar	78.50
Contax II Body	48.50
Kodak Reflex, f3.5 ctd. lens	29.50
Kodak K-100 16mm Camera, f1.9	178.00
Seimons 16mm Projector	88.50
Retina II, f2 Xenon	49.50
Argus C-4, f2.8 ctd. lens	49.50
Vitessa "U", f2 ctd. Ultron	98.50
Prominent, f1.5 ctd. Nokton	137.50

LENSES FOR LEICA, CONTAX, NIKON, CANON

21mm f4.5 Biogon	$159.50
25mm f4 ctd. Nikkor	109.50
28mm f3.5 Serenar (for Contax)	88.50
35mm f2.8 Serenar	59.50
35mm f2.5 Nikkor	87.50
35mm f3.5 Summaron	59.50
85mm f2.8 Steinheil	48.50
85mm f2 Serenar	78.50
85mm f2 Sonnar	91.50
85mm f2 Sonnar for Leica	79.50
85mm f1.5 Summarex	109.50
85mm f2 ctd. Nikkor	89.50
90mm f4 Elmar	47.50
100mm f4 Serenar	36.50
135mm f3.5 Serenar	87.50

LENSES FOR EXAKTA, EXA, PRAKTIFLEX, PENTACON, ETC.

35mm f2.5 Angenieux	$ 99.50
50mm f2.8 Auto. Westenar	39.50
75mm f1.5 Zeiss Biotar	89.50
80mm f2.8 Zeiss Preset Tessar	44.50
85mm f2.8 Steinheil	42.50
90mm f4 Sun	19.50
135mm f4.5 Steinheil	37.50
135mm f3.5 Colinar pre-set	38.50
135mm f3.5 Picon, pre-set	34.50
135mm f3.5 Travenar Automatic	52.50
135mm f4.5 Xenar	42.50
180mm f5.5 Picon pre-set	47.50
250mm f5.5 Tele-Megor	88.00
400mm f5.5 Tele-Megor	118.50
600mm f5.0 Telon	357.50
800mm f6.3 Telon	469.50

All lenses ctd.; used; like new; demonstrators.

ALL-NEW FLASH MODEL — 1956 Automatic EXAKTA VX

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• Interchangeable Lenses • New Light Value Scale • Self Timer • Fully Synchronized • Rapid Wind Film Lever • Light Meter

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NEW 1956 AUTOMATIC ROLLEIFLEX

• New Light Value System • Automatic Exposure Selection • Extra Large Focusing Knob • Intentional Double Exposure Device.

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With f2.8 Pre-set Tessar Lens.

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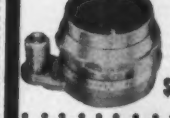
THE ONLY AUTO. WIDE ANGLE LENS!



$149.50 All Lenses Traded For The New Automatic Wide Angle

F2 AUTOMATIC BIOTAR LENS **$59.50** and your Pre-set Biotar

EXAKTA VX OUTFIT

BRAND NEW | Reg. $524.20

NOW **$258.50**

*Disc.

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• Split-Image Rangefinder Insert
• Extra Ground Glass Insert
• 100mm f4.5 Exakta Telephoto Lens
• Exakta Extension Tube Set for Close-Ups
• Exakta B.C. Flashgun • Leather Case

Latest 1956 Exakta VX body instead of discontinued, add $29.50.

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BRAND NEW 1956 EXA MX OUTFIT

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• Penta Prism Finder
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• Exa Extension Tube set for Close-Ups
• Exa B.C. Flashgun • Leather Case

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Regular $463.20

NOW **179.50**

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• Prismatic Viewfinder
• Strobe & Bulb Synchronization
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• Pentacon B.C. Flashgun • Leather Case

A WALL'S GUARANTEE SPECIAL

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• Praktiflex Extension Tube Set for Close-Ups
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open a new era in 3-dimensional photography!

PRESENTING **... Great, New Edixa Stereo Cameras ... destined to open a new era in 3-Dimensional photography! Plus the fabulous, new Steinheil Stereo Redufocus Wide Angle Converter ... the most outstanding photographic discovery of our time!**

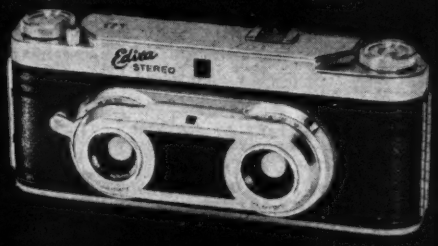
Edixa Stereo Model IIIA shown with Steinheil Redufocus Wide-Angle Converter Set

EDIXA RANGEFINDER STEREO WITH BUILT-IN EXPOSURE METER ... MODEL IIIA
This is the greatest, most-advanced Stereo Camera of our age. This spectacular New Edixa Stereo Camera has a Coupled Rangefinder and built-in Photo Electric Exposure Meter ... and two matched f/3.5 Steinheil Cassar color-corrected lenses in two coupled Prontor-SVS shutters with 9 speeds ... settings of bulb, 1 second, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300 and self-timer. Also, built-in flash synchronization and rapid-winding lever, double exposure prevention, self-cocking lever, cable and tripod sockets and other features. Beautifully finished in satin chrome and black morocco leather. Priced at only.....$99.50.

NOW! INTRODUCING WIDE-ANGLE PHOTOGRAPHY FOR STEREO!
Steinheil's Scientists have just invented the New Redufocus which enables Stereo Photographers to instantly convert an Edixa Stereo to a Wide-Angle Stereo Camera! The Redufocus is attached, in a matter of seconds, to the Edixa Stereo Camera, and provides for outstanding interior shots, groups, sports, etc. The Redufocus wide-angle converter set is priced at **$119.50** with compensating viewfinder, and luxury leather case.

EDIXA RANGEFINDER STEREO ... MODEL IIA
The world's most magnificent Coupled Rangefinder Stereo Camera with Fully Automatic Features and f/3.5 Steinheil Cassar color-corrected lenses in two coupled Pronto shutters with speed settings of bulb, 1/25, 1/50, 1/100 and 1/200th of a second; also, self-timer, built-in flash, rapid-winding lever, double exposure prevention, self-cocking lever, cable and tripod sockets. Custom finished in black morocco leather and satin chrome. Priced at only.....$79.95.

EDIXA STEREO ... MODEL IA
Glamorous as it is efficient, the Edixa Stereo IA will give you pictures of "exhibition" quality. Two matched 35-mm., f/3.5 Steinheil Cassar lenses assure you of crisp, needle-sharp color pictures every time! The rapid-winding lever transports the film, cocks the shutter, moves the film counter and prevents double exposures. The Vario shutters will give you a choice range of speeds from 1/25th to 1/200th second; other features include a body shutter release, built-in flash, built-in accessory shoe for rangefinder, cable and tripod sockets. The Edixa Stereo IA is finished in satin chrome and black morocco leather, and is priced at only.....$59.95.



See these new, exclusive Edixa Stereo cameras at your local dealer or write for colorful brochure.

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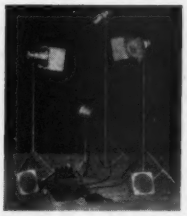
CANADA: EDIXA CAMERA WORKS, 1191 University Street, Montreal

NEW PRODUCTS

(*Continued from page* 30)

the Poppet is unscrewed and the adhesive is poured in. The manufacturer guarantees that the Poppet will not clog. Price of the Poppet, $1 postpaid. Refills are 10 cents each. Special Poppets filled with dextrine solution are also available for stamp albums. For more information, write:
POPPET CORPORATION
8707 HUDSON BLVD., NORTH BERGEN, N. J.

Photogenic Electronic Flashmaster



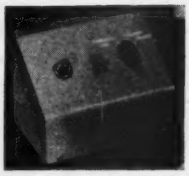
The new Photogenic Electronic Flashmaster is especially designed for school and home portrait photography, and operates on 110-120 volt A.C. For portability, the 450-volt electronic flash unit (with four lights, folding stands, cords and accessories) fits into a 10 x 13 x 27 inch lightweight case.

Lights may be used in various combinations to obtain light intensities from 12½ to 200 watt-seconds. Also featured are modeling lights, barndoors, diffusers and snoots for lighting control. The unit's 200 watt-second new Handy Power Pack is carried separately by a special carrying strap.

Flash duration is approximately 1/1000 sec. depending on the amount of power used. A repair-it-yourself kit is said to allow quick, easy plug-in replacement of component parts without help of an electronics expert.

Price of 4-light outfit (*shown*), with case, $490; price of 3-light outfit with case, $425; price of 2-light outfit without case, $327.50. For more information, write:
THE PHOTOGENIC MACHINE CO.
21 OLIVE ST., YOUNGSTOWN 1, OHIO

Revere Slide-Tape Synchronizer



The new Revere Projector-Recorder Synchronizer, for use only with the Revere 888 Projector (and *any* Revere tape recorder), is designed to give audio commentary in perfect sync as slides are changed. No tabs, high frequency signals or special adapters are needed for synchronization. The synchronizer (which connects to the projector) initiates a slide change after any silent period of four to eight seconds on the tape. When a new slide is in place, the taped commentary resumes. An extension speaker socket allows a speaker to be placed at the screen, if preferred. The Revere Synchronizer is priced at $34.50. For more information, write:
REVERE CAMERA CO.
320 E. 21ST ST., CHICAGO 16, ILL.

New Kalart Movie Products

Craig Fotofade, a chemical dye that permits the addition of fades and wipes to any movie film is being packaged in tubes. Processed black-and-white or color film is dipped into the solution for fades. Cross, center, and side wipes can be made by masking film and then dipping in Fotofade. Only unmasked parts of the film will be affected. One tube of Fotofade, good for 8 ounces of dye solution, sells for 85 cents.

Craig Formula No. 7 cement for film

(*Continued on page* 37)

TELE-ARTON
best of telephotos, in barrel or shutter mounts

SYMMAR
commercial quality, in barrel or Synchro-Compur shutters

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high speed lenses in barrel or Synchro-Compur shutters

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In fine lenses . . .

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Never before have lenses met with such instant and widespread demand from critical photographers; because never before have lenses provided the definition, corrections and other desired lens characteristics to such a high degree. Now available in types and focal lengths for all special and regular needs of the professional and amateur. See them at your photo dealer, or write for descriptive literature.

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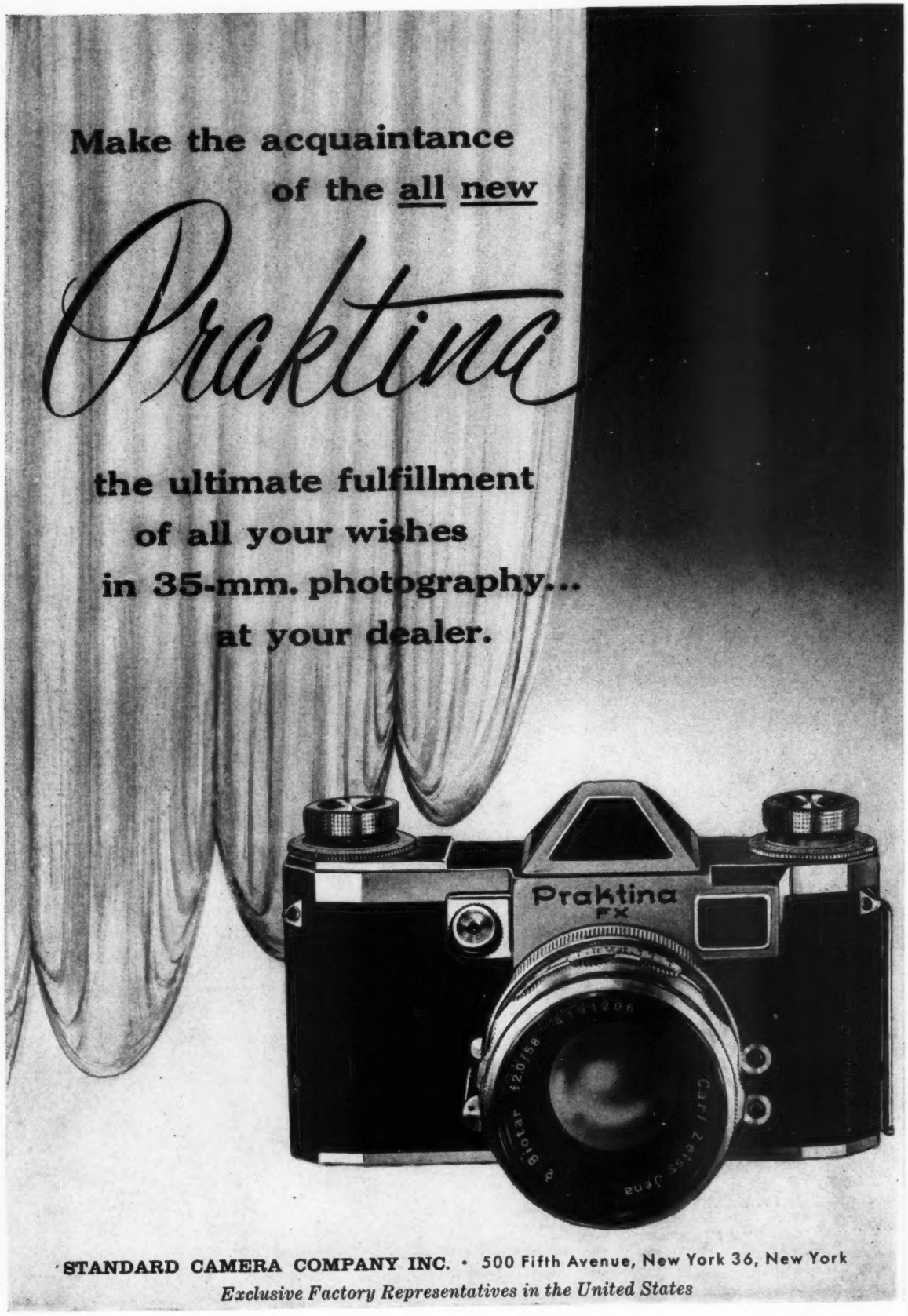
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INVENTORY SALE
16mm Silent Cartoons approx. 400' $6.00
16mm Sound Cartoons approx. 400' 8.00

16mm SOUND FEATURES and SHORTS, CARTOONS & COMEDIES

Religious Films and Old Time Masterpieces such as—COVERED WAGON, LOST WORLD, DANCING MOTHERS (with Clara Bow)—also 16mm 100' and 8mm 50' Subjects—such as—MUTT & JEFF, WALT DISNEY, TOM MIX, JOE E. BROWN, WALT DISNEY, OUR GANG. $1.50 for 100' as well as the 8mm 50'. If you buy 6 subjects of either size, you get one free. Charlie Chaplin Comedies available in Silent and Sound —50 different titles ..... $15.00 Sound, $10.00 Silent.
(Write for catalog on features)

CARTOONS, COMEDIES—*Silent*—$7.50 per reel approx. 400' reel. *Sound*—$10.00
FEATURES—*Sound*—$12.50 per reel—approx. 400'
SEND FOR NEW CATALOG

COLOR CARTOONS
Fairy tales and well known characters —available in 8mm and 16mm.
50 ft. 8mm ..... $ 3.00
200 ft. " 7.50
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400 ft. " 20.00

PHOTOGRAPHIC CONTACT PAPER
Eastman Kodak SW Semi-matte—Contrast #4
100 sheets per box $2.50

MOVIE FILM SPECIAL
100' 8mm double
Packed on 4 Camera spools 25' **$1.79** each

ACCESSORIES
FILM DRIERS—good for paper and films— only $1.50
CHEMICAL KITS—D88, one gallon size—good for reversal or straight B&W processing—for paper & film. In powder form. $1.25
(Include postage)
8mm 200 ft. reels ..... — 3 for $1.00
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100' 16mm camera spools ..... .25
16mm empty magazines ..... .75
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ROLL FILM
#127, 120, 620, 116, 616
Black & White 10 for $1.95
120 & 620 color ..... 75¢ a roll
35mm 20 exp. B&W ..... 25¢
35mm 36 exp. B&W ..... 49¢
AERO EKTACHROME #120 and #620
Weston 40 ..... 3 for $2.85
35mm 36 exp. TRI X ..... 50¢ a roll.
Minimum order 4 rolls

35mm BLACK & WHITE BULK
ANSCO FINOPAN $1.25 (Weston 24) Kodak Super X or Double X $1.40

Bulk MOVIE FILM 8mm or 16mm
1500' (30 50' rolls) $11.50 16mm
50' rolls .45 8mm & 16mm 100' rolls .90 8mm & 16mm
1350' (25' rolls) $9.95 16mm
400' rolls $3.60 8mm & 16mm
(this is a fine grain)
PANCHROMATIC REVERSAL FILM
Processing not included

35mm COLOR FILM
Available in ANSCO TUNGSTEN
35mm x 100' $22.00
AERO EKTACHROME—DAYLIGHT SPEED —100 ASA 20 exp. rolls, including proc. $1.50 (3 for $5.25)
20 exp. rolls INDOOR ANSCO COLOR $1.00 (3 for $2.75)
AERO EKTACHROME CHEMICALS— 1½ gal. $2.95

MOVIE FILM

Size	B&W	Colo.
8mm 25' dbl. roll	$1.15	$2.25
8mm 25' dbl. mag.	1.75	3.00
16mm 100' roll	2.75	5.95
16mm 50' magazine	1.90	3.50

Processing included—
With purchase of 6 rolls B & W of any size—ONE FREE

DEVELOPING SERVICE AVAILABLE
100' 16mm B&W $1.25
8mm 25' double ..... .60
ANSCO COLOR 100' 16mm 2.00
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Include postage with all orders

ALL FILM, 243 West 55 St., N.Y. 19, N.Y.

NEW PRODUCTS

(*Continued from page* 34)

splicing is now available in 8- and 16-ounce bottles, in addition to the regular one-ounce size. Price for the 8-ounce bottle is $2.45, and for the 16-ounce, $3.50. For additional information, write:
THE KALART CO.
PLAINVILLE, CONN.

F/2.8 Lens Optional on Graphic 35

An f/2.8 Graflar lens is now available on the 35mm Graphic 35 camera. On cameras equipped with the new lens color-coding has been extended to take care of the new fast color films, Ektachrome and Anscochrome. These color bands eliminate calculations for indoor flash photography. Price of f/2.8 Graphic 35 alone, $87.50; price with leather carrying case and Graflash PL flash unit, $99.50.

The standard Graphic 35 with an f/3.5 lens will continue to be sold at $89.50 with carrying case and Graflash PL. The f/2.8 model is offered for those who want the greater lens speed. For more information, write:
GRAFLEX, INC.
154 CLARISSA ST., ROCHESTER, N. Y.

Canon Ultra Wide Angle Lens

Canon's new 25mm, f/3.5 ultra wide angle lens is, according to the manufacturer, the fastest 25mm lens ever made. Designed to fit the Canon, Leica, or any 35mm camera with Canon or Leica-type screw mount, the lens is set in a new lightweight Canon mount. The glass embodies rare earth elements, and the five elements are coated with Canon's new amber coating. Covering an area of 83 degrees on the diagonal, the lens focuses from 3½ feet to infinity, has click stops and takes a Series VI filter. Price of the 25mm, f/3.5 ultra wide angle lens, $175. For more information as well as a brochure on the complete Canon system of photography, write:
CANON CAMERA CO., INC.
U. S. FACTORY BRANCH
550 FIFTH AVE., NEW YORK 36, N. Y.

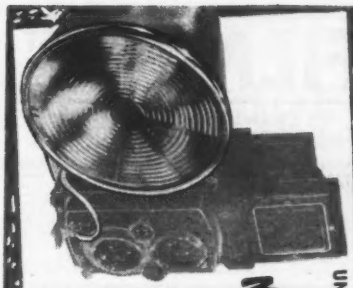
Auricon Magnetic Sound System

A new attachment for the Auricon 16mm movie cameras allows you to record single system magnetic sound on film. In single system sound both sound and image are simultaneously recorded on film. This is made possible by the Auricon Filmagnetic recorder and requires that film be magnetically striped before exposure.

The unit consists of a recorder weighing four ounces (*shown*) that must be factory installed in the camera, and a seven pound amplifier. The recorder can be temporarily removed to allow the camera's original optical sound system to be employed. The Filmagnetic recorder can be installed on all Auricon cameras. The magnetic sound on film can be monitored during recording. Sound can also be monitored during rehearsals directly from the micro-

(*Continued on page* 38)

UNITED STATES CAMERA CORP.'s
MIRACLE OF THE ELECTRONIC AGE!



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- NO DUDS—NO MISSES

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Now! get brilliant Color, sparkling Black and White pictures with NEW USC LIFETIME FLASH UNIT

Now get truly brilliant color, sparkling black and white every time for a lifetime—without bulb bills! Revolutionary new design USC Lifetime Flash Unit gives you brighter flash, sharper pictures. Enjoy the convenience of the never-miss USC Lifetime Flash Unit now and save money year after year! At your nearest dealer, or mail the coupon today.

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Find out just how much you can improve your photography with new USC Guaranteed Lifetime Flash Unit. Send for complete literature on this revolutionary new, low-cost unit today!

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(state camera make)
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BETTER PICTURES WITHOUT COSTLY BULBS!

FILM • LOWEST PRICES

New! KODAK TRI-X
SUPER SPEED B & W FILM
35MM RELOADS AT BIG SAVINGS

This new fast film is twice as fast as Super XX. It offers new exciting picture-taking possibilities. Take indoor shots by existing light . . . night sporting events without a flash . . . fast, action pictures even on dull days. ASA daylight exposure rating better than 200. Reloaded from original 100 ft. Kodak factory-fresh packed film. FULLY GUARANTEED. *You can't buy fresher film anywhere.*

☐ 36 exp. rolls 65¢ ☐ 20 exp. rolls 45¢
☐ 5 rolls $3.00 ☐ 5 rolls $2.00
☐ Plus X ☐ Super X available same price
☐ TRI-X also available in 120 & 620—50¢ a roll

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FROM GERMANY . . . ADOX FILM
designed for your 35mm camera

☐ **ADOX KB-14** (ASA 16 Daylight) Medium Speed
☐ **ADOX KB-17** (ASA 32 Daylight) High Speed
☐ **ADOX KB-21** (ASA 80 Daylight) Super Speed
☐ 36 exposure cartridge.....$1.45
☐ Also in 50 FOOT ROLLS—ONLY.....$5.85

FROM ENGLAND . . .
FAMOUS 35MM ILFORD FILM

☐ 35MM HP-3—36 exp. ONLY $1.25—3 for $3.50
☐ 27 ft. 35mm rolls.....$2.70
☐ 100 ft. 35mm rolls.....$7.40
☐ 120 & 620 (8 exp.) per roll.....$ .80

ANSCO 35MM COLOR RELOADS
Now—at LOWEST PRICE ANYWHERE!

Made from factory-fresh brand new ANSCO Film. Money back if not fully satisfied. Daylight or Tungsten. **REAL BIG SAVINGS.**
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New High Speed ANSCOCHROME FILM
☐ 20 exp. $1.50 ☐ 5 for $6.95

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NOW you can get the new FAST Kodak Ektachrome color film at SENSATIONAL LOW PRICES in Factory Fresh fully guaranteed reloads. Made especially for 35mm cameras this new fast color film enables you to take clear crisp color shots with the speed of black and white! ASA 32 Daylight—16 Flash or Tungsten. 100% Satisfaction guaranteed.

☐ 20 exp.....$1.50 ☐ 36 exp.....$2.50
☐ 5 for $6.95 ☐ 4 for $9.50
YOU SAVE 55¢ YOU SAVE 50¢

☐ **FREE COLOR ENLARGEMENT . . .**
. . . with every roll of color film processed at these LOW RATES: Ansco Color film $1.00 . . . Ektachrome 120 and 620—$1.00 . . . Ektachrome and Ansco Chrome 35mm—$1.25 (mounted) . . . Custom processed by experts. You get a FREE coupon good for 2¼" x 3¼" full color enlargement with every roll ordered!

WALLET SIZE COLOR PRINTS ONLY 35¢ EA.

Now you can get quality full wallet size 2¼" x 3¼" color prints from your 35mm color transparencies at this low price. Wonderful full vivid color prints you'll be proud to show to your friends.
☐ **AT JUST 35¢ EACH**

GET FREE ENLARGEMENTS
. . . with AMAZING LOW PRICED
COLOR PROCESSING

Just think—top quality processing and mounting of your new Ektachrome and Ansco Chrome film and FREE ENLARGEMENT coupons at these low prices:
☐ 20 exp. $1.25 ☐ 36 exp. $2.50
☐ 620 and 120.....$1.00
free—one color enlargement

These prices include mounting your transparencies (35mm only) in handy cardboard mounts!
FREE One color enlargement free with each 20 exp. roll
Two color enlargements free with each 36 exp. roll

35mm BLACK and WHITE
SLIDES
From any size photo or negative

NOW—See your favorite snapshot *on the screen!*

The most thrilling way to look at your pictures is on the screen. Now all your friends can see your pictures at the same time. Slides made from any size negative or photo. Specify cardboard mounts or film strips.
☐ 9¢ per frame from complete 35mm roll unmounted
☐ 12¢ mounted ☐ 50¢ from photos
☐ 30¢ ea. from negatives larger than 35mm

EVERYTHING IS FULLY GUARANTEED

NATIONAL PHOTO LABS, New Hyde Park 8, New York

I enclose $.....for the items and services checked above.

NAME

STREET ADDRESS

CITY ZONE STATE

☐ Send me FREE MAILING BAGS, a sample print showing quality of work, list of services.

NATIONAL PHOTO LABS
New Hyde Park 8, New York

NEW PRODUCTS

(*Continued from page* 37)

phone used with the Auricon sound camera. The magnetic sound produced by the Auricon can be rerecorded using two magnetic sound projectors, feeding sound from one to the other. The magnetic track can also be rerecorded on an optical sound track.

Price of the Auricon Filmagnetic, including the recording unit and the amplifier, $870 installed in any new Auricon; slightly higher in existing cameras. For additional information, write:

BERNDT-BACH, INC.
6900 ROMAINE ST., HOLLYWOOD, CALIF.

New Canon Rapid Winder

Single stroke rapid winding is featured on the new Canon Rapid Winder. Designed to fit all Canon models from Serial No. 50,200 up, the winder consists of a baseplate (which replaces the one on your camera), a handgrip and retractable trigger. In use the retractable trigger (plus removable handgrip) permits single stroke rapid winding, while the hand that trips the shutter remains in position for continuous firing. Price of Canon Rapid Winder, $19. For more information, write:

CANON CAMERA CO., INC.
U. S. FACTORY BRANCH
550 FIFTH AVE., NEW YORK 36, N. Y.

New Minolta Jr. B.C. Flash Unit

Long battery life is claimed for the new Minolta Jr. battery-capacitor flash unit. This is the result of a circuit design which prevents release of battery energy to the capacitor unless a flashbulb is in the socket.

Made in Japan, the unit has a collapsible aluminum reflector that fans out to 5-inch diameter when opened and has thousands of tiny diffusing surfaces. Other features are: a vinyl-covered cord with connectors that fit both American and German flash terminals in addition to those of the Minolta cameras, and a cream-colored plastic body. The entire unit fits into a zippered, 1¾ x 1¾ x 4¼ inch vinyl carrying case (*shown with flash unit, above*). Price of Minolta Jr. B.C. Flash complete with case and battery-capacitor unit, $8.50. For more information, write:

FR CORPORATION
951 BROOK AVE., NEW YORK 51, N. Y.

New 35mm Edixa D Camera

A rapid wind lever on the new Edixa Model D 35mm camera transports the film at the same time the shutter is cocked. Also featured are: a coupled, super-imposed image rangefinder for focusing from three feet to infinity; an f/2.8 Isconar Anastigmat lens; f/stops to f/16; and a Prontor SVS (MX) shutter with speeds of 1 sec., 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300 sec. and Bulb.

Choice of synchronization is controlled by the Synchro Switch Lever,

(*Continued on page* 118)

ONLY **25¢** 2¼x3¼ for the finest

Finest and fastest color work at the lowest possible prices.

Your prints or transparencies are returned to you by 3rd Class Mail. For faster, 1st Class Mail add 10% of total bill.

COLOR PRINTS
From Your Transparencies

2X (2¼ x 3¼) Contact (2¼ x 2¼, 2¼ x 3¼)	25¢ ea.	5X (5 x 7) IN FOLDER	95¢
3X (3 x 4½)	50¢	8X (8 x 10) IN FOLDER	1.95
4X (4 x 5)	60¢		

COLOR FILM PROCESSING
ANSCOCHROME and EKTACHROME

ROLL FILM developing {620 • 120 • 35mm / 35mm in Redi-mounts 20 exp. 75¢

The Photo Whiz
Hillside Manor 1, N. Y.

ONLY **40¢** A ROLL (8 exp.) for the finest

SPECIAL FREE OFFER

With each initial order, we give you a factory fresh roll of Ansco or Gevaert (specify) film absolutely free.

8 exp. roll, developing and Jumbo prints 40¢
12 exp. roll.....55¢

DEVELOPING and PRINTING

MONEY BACK GUARANTEE plus a new roll of film if you are not completely satisfied. Your film is processed and returned by 3rd class mail the same day received. For faster, 1st class mail, add 5¢ for each roll.

EXTRA! Handy pocket wallet **FREE** with each roll keeps your negatives and Jumbo **Photo Whiz** prints together.

Name.....
Address.....
City.....Zone....State.....

The Photo Whiz
Hillside Manor 1, N. Y.

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AT ALL THREE UNITED STORES

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ATTENTION SLIDE PROJECTOR OWNERS

TDC—KODAK • REVERE • ARGUS • AIREQUIPT

TRAY AND MAGAZINE FILE CASES

- A United Super Buy
- Made of #1. Kiln dry 5/16" Lumber Warp proof
- Handsomely Finished in Two Tone Brown Leatherette
- Brass Coated Hardware
- Portable with Carrying Handle

FOR AIREQUIPT—KODAK—ARGUS MAGAZINES

MODEL #		Reg.	SALE PRICE
ATC 6	Holds 6	$ 5.95	$ 4.39
ATC 12	" 12	8.35	6.29
ATC 24	" 24	10.95	8.29

FOR TDC—REVERE—YANKEE—TRAYS

MODEL #		Reg.	SALE PRICE
RST 6	Holds 6	$ 5.95	$ 4.39
TST 12	" 12	8.75	6.59
RST 24	" 24	11.95	8.95

SPECIAL SALE ON MAGAZINES & TRAYS

	Per 3	PER 6
TDC Style Trays	$ 1.98	$ 3.54
Revere Style Trays	2.09	3.95
Airequipt	5.07	9.54
Kodak Airequipt	" -- 5.07	9.54
Argus Airequipt	" -- 5.07	9.54
Viewlex Trays	2.25	4.20

SPECIAL SALE KODACHROME FILMS • EKTACHROME

1956-1957 DATING

DAYLIGHT & TYPE F. SIZE		SALE PRICE
K 828		$ .80
K 135	20 Exposures	1.49
K 135	36 Exposures	2.10
E 828		.80
E 120 or 620 SIZE		1.00
E 135	20 Exposures	1.49
E 402	100 ft 35mm Ektachrome	34.00

KODACHROME MOVIE FILMS

PROCESSING INCLUDED

8mm	Kodachrome Spool		$ 2.98
8mm	"	Magazine	3.69
8mm	"	for Bolex	11.50
16mm	"	100 ft.	8.25
16mm	"	Magazine	5.49
16mm	"	Simplex	6.49
16mm	"	50 ft.	4.65
16mm	"	100ft. Single Perf.	8.42

ON ALL FILMS ORDERS—MINIMUM ORDER 3 ROLLS. ON Six or More Rolls WE PRE-PAY SHIPPING COSTS

SUPER RICOHFLEX

2¼"x2¼" REFLEX Plus 35mm Adaptability

A two-in-one feature found only in very expensive cameras.

OTHER OUTSTANDING FEATURES:

- 80mm Color-corrected, ctd f3.5 matched lenses.
- FX Synch Shutter with speeds to 1-200th sec. and B.
- Full size focusing with depth of field scale-or eye-level finder.
- Built-in wide angle magnifier for critical focusing.

A $75.00 VALUE!

With Leather Carrying Case and Auto-Stop attach. for automatic film advance **$29.95**

1955-1956 CAMERA MODELS USED CONDITION—PERFECT

TWO YEAR GUARANTEE

ALL SHIPPED POST PAID

NEW	35MM CAMERAS	USED
39.50	Ansco Memar f3.5 lens	$27.95
66.50	Argus C3, new case & Flash	39.50
99.50	Argus C4, case & Flash	54.50
66.50	Bolsey B2, case & Flash	29.50
142.50	Contessa f2.8 Tessar	72.00
169.00	Contaflex Model I f2.8	89.50
49.95	Edixa Model C f2.8	34.50
77.50	Graphic 35 Camera	49.50
33.75	Kodak Pony 135 Camera	24.50
75.00	Kodak Signet 35 Camera	44.50
127.50	Kodak Retina IIA f2	74.50
49.95	Minolta A Automatic 35	34.50
59.95	Ricoh 35, case & Flash	39.50

REFLEX CAMERAS

93.00	Graflex 22 f3.5 Case	49.50
126.00	Ikoflex IIA f3.5 Tessar	74.00
149.50	Rolleicord V w/ case	94.50
234.50	Auto Rolleiflex f3.5, case	144.50
39.50	Ricohflex IV, case	25.00

35mm STEREO CAMERAS

84.50	Kodak Stereo f3.5	49.50
174.50	Revere 33 Stereo f3.5	79.50
159.50	Stereo Realist f3.5	74.50
198.50	Stereo Realist f2.8	109.50
66.50	Graphic Stereo Camera	47.00

8mm MOVIE CAMERAS

49.95	Bell & Howell Wilshire	32.00
59.95	Bell & Howell Monterey	42.00
49.95	Keystone Capri f2.5	32.00
59.95	Keystone Capri f1.9	42.00
149.50	Cine Kodak Magazine f1.9	89.50
97.50	Revere 80 f2.5	49.50
124.50	Revere 99 f1.9	67.00
154.50	Revere 44 f1.9 Mag. Turret	89.50

SALE ON EXPOSURE METERS

LIKE NEW LATEST MODELS

Reg.		SALE
18.80	Weston DR w/ case	$12.95
32.50	Weston Master II	28.95
16.95	Norwood Brockway M3	12.50
8.50	Sekonic w/ case, chain	7.25
26.50	G.E. DW 68	18.50
32.50	G.E. PR 1	23.50
9.95	Sekonic Compact Meter	7.95

MOVIE EDITORS

SALE PRICED BRAND NEW

Reg.		SALE
39.95	Mansfield 8mm Action Editor w/ splicer, rewinds New 1956 model	21.50
59.95	Mansfield 8mm De Luxe Action Editor w/ splicer, rewinds, DeLuxe Viewer in Portable carrying case	32.50
39.95	Kalart-Editor-Viewer complete with splicer, rewinds, colapsible	28.95
79.50	Craig KE 8- KE 16 8 or 16mm Complete Editor w/ splicer, viewer, Case	54.50

SPECIAL PURCHASE

REG. $59.95 SAVE 33⅓%

BRAND NEW 2x2 SLIDE PROJECTOR FAMOUS BRAND AO 300

•300 watt Blower •Coated Lens •Airequipt Changer •One Airequipt Magazine •Carrying Case

COMPLETE ... **Only $39.95**

SALE SLIDE PROJECTORS USED PERFECT CONDITION GUARANTEED.

Reg.		SALE SPECIAL
79.50	La Belle Producer 55, 500w	$57.00
79.50	Revere 553 300 watt	59.50
89.50	Revere 555 500 watt	64.00
144.50	Revere 888 500 w/ Automatic	99.00
54.50	TDC Headliner 303 w/ case	37.00
74.50	TDC Model D w/ Airflow Case	49.50
59.50	TDC Mainliner 300 watt	39.50
69.50	Kodak Signet 300 w/ Airequipt	47.00
89.50	Kodak Signet 500 w/ Airequipt	64.50

SLIDE VIEWERS BRAND NEW ON SALE

24.95	Airequipt 2x2 Viewer w/ Airequipt Changer, Electric model	$18.75
39.95	Airequipt Stereo Theatre w/ case	29.95
6.50	Logan 2x2 & 2¼" Sq. Electric Desk model viewer, all metal.	4.39
2.95	Guild 3 D Stereo Viewer	2.29
12.50	Mico Vue 66 2¼" Sq. Battery	9.39

SLIDE ACCESSORIES

REDUCTION TO 33⅓% MINIMUM ORDER $5.00

Reg.		SALE PRICE
8.95	Brumberger (120) 2x2 Metal Binders	$ 6.39
8.25	Golde (100) 2x2 Snap-It Binders	6.19
5.95	Magna Double Lock 2¼" Sq. Metal Binders Box of 48	4.79
6.15	Star D 2¼" Sq. Metal Binders Box of 50	4.65
8.50	Emde #202 Box 100 Aluminum Frames for 2x2 Ready Mount	6.39
3.65	Star D 2x2 Metal Box (50)	2.99
14.50	Emde #100EK 100 Mounts w/ Glass for Kodak Stereo	10.95
7.00	Golde Reflex Binders (50)	5.25
1.95	Kodaslide Ready File 2x2	1.59
3.94	Kodaslide Compartment File	3.19
2.95	United All Metal 2x2 File	1.89
3.95	Brumberger 2¼" Sq. File	2.95
3.94	United 2x2 Compartment File Box. Group Filing	1.95

BRAND NEW LATEST FEDERAL ENLARGERS FACTORY SEALED CARTONS GUARANTEED

Size	Model	Lens	Reg.	SALE PRICE
35mm	135C	f4.5	$ 54.95	$37.50
2¼x3¼	240	f7.9	29.95	20.50
2¼x3¼	269	f6.3	43.95	30.00
2¼x3¼	279C	f6.3	51.95	36.00
2¼x3¼	269CL	f6.3	57.95	40.00
2¼x3¼	311	f4.5	75.95	53.00
4x5	450	f4.5	119.95	83.00
4x5	470C	f4.5	142.95	99.00

Enlarger model # followed by Letter C include condensors by CL Cold Lite. . . . All Others are supplied with Diffusion Glass

ACCESSORIES FOR THE DARKROOM

4.95	Premier Twin Print Roller 8".	3.00
6.95	Premier Twin Print Roller 12"	5.30
4.75	Marshall's Photo Oil Color Pencil Sets	3.95
32.00	Premier 15" Metal Trimmer	24.95
2.95	Yankee Roll Film Tank adjustable	2.29
10.95	Yankee Loadmat 20 Tank	8.25
2.95	Yankee 4x5 Utility Tanks	2.25
7.95	Yankee 4x5 Agitank Cut film	6.29
1.70	Yankee (3) 5x7 Tri Color Trays	1.34
3.90	Yankee (3) 8x10 " " "	3.10
2.95	Yankee Safe Lite w/ Yellow Filter	2.29
8.07	Airequipt 4 Way Fixed Easel	5.80
17.06	Airequipt Dialmaster Easel 11x14 Adjustable	12.95
14.34	Airequipt Photocrat Printer 4x5 Adjustable	10.49
10.77	Airequipt Junior Printer 4x5.	7.70
1.75	9x11¾" Blotter Book	1.25
2.00	25 sh. 12x15 Blotting Paper	1.30
22.00	Brumberger 5x7 All Metal Printer	15.95
5.95	Brumberger 5x7 Safe Lite OA	4.30
10.95	Brumberger 8x10 Paper Safe	7.95
19.95	Brumberger 11x14 Paper Safe	13.95
2.25	Fedco Focus Rite Enlarging Aid	1.70
9.95	Fedco No. 100 Dryer 11½x15.	6.95
21.95	Gra Lab #165 Darkroom Timer	16.49
22.95	Gra Lab #168 Luminous Timer	17.25
39.50	Lott Professional Dryer 23x28"	31.50
18.60	Premier 11x14 Twin Dryer-Chrome	12.95
49.95	Premier A2 Roto Dryer 24x28"	34.50
27.50	Premier A1 Roto Dryer 12x29"	19.25
6.85	Premier 10" Trimmer w/ Guide	4.95
8.90	Premier 12½" " " "	6.49
17.00	Premier 15" " " "	12.25
9.15	Premier 12" Deckled Trimmer with Guide	6.00
7.25	Premier 11x14 Economy Easel	5.49
4.95	Staticmaster 1" Brush	3.00
12.50	Staticmaster 3" Brush	9.00
12.50	SpotoMatic Enlarging Meter	9.45
6.70	Nikor 35mm Tank	5.19
7.65	Nikor 120-620 Tank	6.00

SEND FOR OUR NEW 1956 BULLETIN # 2 FEATURING MANY UNADVERTISED SPECIALS

ALL PRICES ARE FOB NEW YORK CITY.

ADDRESS ALL MAIL ORDERS TO 83 CHAMBERS STREET, NEW YORK 7, N. Y.

UNITED CAMERA EXCHANGE, Inc.

1140 Avenue of Americas (cor. 44th St.) N. Y. MU 2-8574

265 Madison Avenue (Corner 39th Street) N. Y. LE 2-6822

83 Chambers Street New York 7, N. Y. Digby 9-3555

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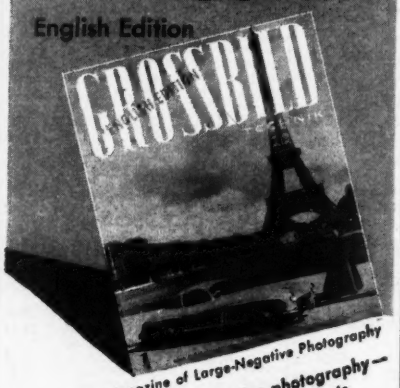
GROSSBILD TECHNIK

English Edition



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Read • about large-negative photography—its technical and esthetic aspects.

See • startling reproductions of superb photographs—outstanding examples of camera and printing techniques.

Read • about the role of the camera in science, industry, fashion, criminology, and other specialized fields.

See • in each issue, over 50 breathtaking illustrations, in color and black-and-white — many of them full page (9 x 11¼).

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HOW TO CONTROL CONTRAST IN POLAROID LAND PRINTS

A considerable degree of control over the contrast in the print is now possible with the new Polaroid Land films. This is done by varying the development times—as development is extended, shadows become darker, and by comparison the whites appear to be lighter. The result is a considerable "pepping up" of contrast *(see cuts, page 42)*.

The technique works particularly well with Type 43, Professional Pan film. At its normal developing time of 45 seconds, Professional Pan gives moderate contrast and full shadow detail, even with subjects of relatively high contrast. However, if subjects are of inherently low contrast (that is, with predominant tones of intermediate grays and very few black and white areas), and if the lighting is "flat," the resulting prints are also likely to be unpleasingly "flat" and lacking in contrast.

By extending development time to 1½, 3, or even 5 minutes, improvement in contrast varies from "noticeable" to "spectacular." The maximum variation possible appears to be about equivalent to 1½ or 2 contrast grades of conventional enlarging paper. The color of the image changes slightly with maximum development, taking on a warm, rich tone.

Extended development is most useful for pictures taken with the new Polaroid bounce flash bracket (described in the Nov. 1955 issue)—light is evenly distributed and there are usually no deep shadow areas.

Development should not be extended if the subject is so lighted that very dark shadows or black areas will be in the print. If development is extended under those conditions, "gilding" may occur. This is a gold-like surface which appears in dark areas. Very light gilding ordinarily disappears if the print is coated immediately. However, heavy gilding will remain, no matter how soon or how well the print is coated.

(*Continued on page* 42)

BETTER DETAIL IN SHADOW AREAS!

EXCELLENT TONE STEP RANGE!

NO MORE GRAIN PROBLEMS!

. . . yet you develop film in ONE MINUTE with

BFi No. 80

ONE-MINUTE FILM DEVELOPER

Yes, BFi No. 80 has an amazing developing speed . . . just one minute at 68°F. Yet you get top film quality, too — without increase in exposure time! You'll find its use actually improves flash photographs — gives far greater detail in shadow areas without burning out highlights. You'll also enjoy good gradations in tone. And here's something else! Actual tests show that BFi No. 80 produces as fine a grain as many fine grain developers on the market.

You get surprising economy, too — because BFi No. 80 is a concentrate. It costs no more per square inch developed than most standard developers. One quart makes a full gallon of developer —enough to process 200 4 x 5 negatives without replenishment or increase in developing time. If slower developing is preferred, BFi No. 80 may be diluted 6 to 1, allowing development in 2½ minutes.

Try BFi No. 80 soon. You'll like it. Ask your favorite dealer.

BFi BROWN-FORMAN INDUSTRIES
LOUISVILLE, KENTUCKY

A Division of Brown-Forman Distillers Corp.

NEW! BRAND NEW STROBE

$19.95 COMPLETE

NEW! NATIONALLY ADVERTISED

Spiratone does it again! A powerful lightweight (¾ lb.) electronic flash, made by the country's oldest of strobes! Plugs into AC outlet, UL approved, General Electric flashtube good for 10,000 flashes and more! Guide Number with Anscochrome 40-50, w. Tri-X 150-200

ACCESSORIES: Camera Bracket, $1.25; 4 ft. Koiled Kord (name camera), $1.98; Sh. Chg. 1.00

COMBINATION Battery-operated and AC Portable Strobe, twice as powerful, uses standard D-size batteries, sensationally priced, complete $36.95

CLEARANCE SALE ON FINEST QUALITY METAL EXTENSION TUBES

SAVE UP TO 75%

5 pc. Set, 3 tubes, 2 brass adapters, for Kine Exakta, Exa, reg. $9.95	$4.98	Sh.Ch. per set 15c
3 pc. Set, for Praktiflex, Praktica, Pentacon, Contax S, reg. $5.95	$3.98	
3 pc. Set, for Leica, Canon, reg. $5.95	$2.49	
FOCUSING TUBE, incl. adapters, for Kine Exakta, Exa, reg. $9.95	$5.95	
FOCUSING TUBE for Praktiflex, Praktica, Pentacon, Contax S, reg. $9.95	$5.95	
FOCUSING TUBE for Leica, Canon, with distance scale engraved, reg. $9.95	$5.95	

FOR THE 8MM & 16MM MOVIE FAN

8PC. DELUXE MANSFIELD ACTION EDITOR

SAVE 50%

8MM MODEL Reg. $59.50 $29.75

FREE with Deluxe Action Editor: Elegant Rosewood Chest, for 12 reels (specify 200, 300, or 400 ft. cap.)

Shpg. Wt. 12 lbs.

16MM MODELS, same as 8mm but with 2,000 ft. rewinds, reg. $60.50 $34.75

Diecast base comes readily apart for compact storage. Action Viewer has focusing AND framing control, projects brilliant image on 2x3" screen. Easy to thread, scratchproof, scientific ventilation of lamphousing. Complete Outfit: Viewer, 3 piece base, automatic master splicer, cement, pair of 1200 ft. rewinds.

Exclusive Spiratone Values! LEATHER GADGET BAGS

Made by the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. Shpg. Wt. of Gadget Bags; 3, 4, 6, and 6 lbs.

The SP1 and SP2 bring within the reach of every photographer ample size leather gadget bags, with large outside pocket, adjustable shoulder strap, rich saddletan shade, solid brass hardware, and an adjustable inside partition.

SP1 measures 7x9¼x4¼" and is priced at half of list $4.89

SP2 measures 8½x10½x4" and stands comparison with $15.00 to $20.00 bags. $6.89

SP5, A topgrain bag for the advanced amateur or professional, large enough for press cameras (10" x 12" x 5"), or for taking "both cameras" along. "Wraparound" zipper! If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving. $13.95

SP6X-PANDO, the Spiratone miracle genuine cowhide jumbo press bag that E-B-O-W-S, always making room for new equipment. 10½" x 14" x 5". When X-PANDO zipper is closed, you can add a full 4" to the bottom width, an 80% increase if needed! $19.95

FRESH SAFETY KODAK B&W FILM

All four popular speeds, Panatomic X (Background X), Plus X, Super XX and Tri-X are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.

27½ FT. $1.39 | 50 FT. $2.29 | 100 FT. $3.98

Shipping charges 10c, 30c, 30c

COMBINATION SPECIAL: Daylight loader with 5 cartridges and 100 ft. of black & white film, a $8.99 value ..... $7.99 Shpg. Wt. 4 lbs.

BLACK & WHITE RELOADS in metal containers may be assorted

20 EXP.	36 EXP.
40c ea. 6 for $2.00	60c ea. 4 for $2.00

Shpg. Chgs. 1 or 2 5c; 3 to 6 20c; 7 to 12 35c.

ALL YEAR B&W ASSORT: Daylight loader with 5 cartridges plus 27½ ft. each of Panatomic X, Plus X, Super XX and Tri-X $10.49

4 pc FAMOUS MAKE 8mm EDITING OUTFIT $10.95

A value like never before! SAVE $10.55

Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? Sh. Wt. 6 lbs.

CINE TITLER

REG. $5.95 For 8mm & 16mm $3.59

SAVE 40% Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler. If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Shipping Weight 4 lbs.

Titler alone $4.64

TREMENDOUS SAVINGS Sale in RICOHFLEX ACCESSORIES

35mm Adapter, incl. counter	$ 3.95
Fieldlens, for brighter groundglass image, drops into place	2.00
Autostop Attachment, makes older models semi-automatic	4.95
Aux. Telephoto Lens, incl. leather case	16.95
Focusing Hood, for glarefree viewing	.79
Parallax corr. closeup set, 38 to 20" or 20 to 13", both for $6.95, each	3.95

Add for ship costs

TIME EXPOSURE & DELAYED ACTION NOW ADDED TO EVERY CAMERA

AUTOKNIPS II WAS $4.95 $2.95

This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Ship. Cost 10c

CABLE RELEASES: 4" 25c 7" 35c 10" 45c 40" $1.25

ANSCOCHROME INCLUDING PROC FOR ASA 128

35MM 20 EXP. $2.59 3 for $7.50

120 OR 620 $2.39 ea. 3 for $6.80

Spiratone is proud to be first to offer the new Anscochrome with the revolutionary speed-increasing processing described in the June '55 issue of "Photography," enabling you, for the first time, to take fast action shots, shoot in poor light, as you would with a fast B&W film!

8mm ACTION VIEWER

$16.89

• Projects brilliant 2" x 3" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion. A viewer which makes editing a real pleasure. Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing—really a blessing for movies fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! Sh. Wt. 4 lbs.

16mm Mod. $17.95

SALE IN METAL REELS and CANS

8mm: 200 ft. sets 6 for 3.39; 400 ft. sets 5 for 3.98; 300 ft. sets 5 for 3.49

Ship. Wt. per lot 5 lbs.

SUPER DELUXE 8mm EDITOR

$14.95

Same viewer, rewinds as above, but with automatic splicer, plus metal base—a $26.00 5 pc. set. Sh. Wt. 6 lbs.

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES

$4.95 IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. Loader alone with 5 cartridges, $5.95. Sh. Wt. 4 lbs.

DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges — $10.95 or add $5.00 to comb. offers.

FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $4.25 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

8mm PROJECTION EDITING VIEWER

$6.95

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. Shipping Weight 2 lbs.

SYNCH YOUR OLD CAMERA

• Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.

• Allows adjustment for flash bulbs and zero (X) delay for Strobe.

$2.49 PPD.

Tripper with famous make all metal flashgun (Flashgun only is $8.95 value, has bracket, accepts screw base bulbs; bayonet base adapter 39c) $4.95

Tripper with BC Fan Flash, with ejector, tester $8.95

Shipping Weight 2 lbs.

NEW MANSFIELD 2x2 and 2¼x2¼ SLIDEBINDER

$2.59

For the cleanest, the most efficient way for binding slides between cover glasses (2 x 2 or 2¼ x 2¼), it's the new Mansfield Slidebinder. While glass sandwich is held in rubber-covered viselike arrangement, tape can be rolled freely and applied to glasses. Shpg. Wt. 2 lbs.

PORTABLE CRYSTAL-BEADED 30x40 TRIPOD SCREEN

LOWEST PRICES EVER

$7.69

• Crystal-beaded Pyroxilyn surface.

• Screen raises and lowers on elevating rod, assuring positive alignment.

• Carrying handle sets automatically for balanced carrying.

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans. Metal can has beautiful scratch-resistant finish. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Ap. Sh. Wt.
30"x40"	7.69	10 lbs.
40"x40"	9.18	11 lbs.
37"x50"	10.64*	14 lbs.
50"x50"	12.87*	15 lbs.
52"x70"	24.95*	

*Screens are shipped by us Express (freight costs collect) within U.S. — other screens F.P. or Express.

40 x 40 SILVER TRIPOD-SCREEN $12.95

KOILED FLASH CORD $1.98

• New available for most shutters. Sh. Chg. 10c

• Patented coiled cord extends to 4 ft., yet coils up without effort to only 7".

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, C4, Realist, Praktiflex and Exakta synchronized terminals. Name gun, camera when ordering

NEW KOILED CORDS: Heiland Lock, Nikon S-2, Canon, Bolsey Jubilee. $2.25

3 UNIT REFLECTOR OUTFIT $5.79

• Two aluminum 10" reflectors for #1 or #2 bulbs

• One bullet reflector for spot effects

All three complete with swivel joint, switch, socket, clamp and cord . . . at a fraction of their usual cost. Shipping Weight 7 lbs.

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 86c.

LUMITROL DIMMER HI-LO SWITCH

Allows for comfortable focusing and composing, without straining subject's eye, saves electricity, life of bulbs, a $6.00 value—only $2.49, if bought with $5.49 set (above) or $6.49 set (below).

1½" 3X CTD. TELE for 8MM $5.00

Not an auxiliary, but a complete, coated, color-corrected sharp-cutting prime telephoto, with diaphragm, in neat satin-chrome mount. Fits virtually all 8mm Revere, Keystone, Dejur cameras; for B&H cameras add $1.50. Name model when ordering.

8mm Prime WIDEANGLE Lens, coated, color-corrected + Telephoto (above) — both for $16.00

Shipping Charge per lens 10c

2 x 2 GLASS SLIDEBINDERS

• Comparable to 6c slidebinders.

• One of the finest methods of mounting transparencies (35mm Argus, Leica size) betw. glass!

The biggest bargain in quality slidebinders ever offered. Programmed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof . . . all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.00.

2½¢ ea. in lots of 200

Shipping Weight 5 lbs.

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid $1.25

200 Singleframe (Mercury) Masks $1.75 | Masks fit glass 200 Square (Robot, Tenax) Masks $1.78 | & metal binders 800 for

PHOTOFLOOD STAND PLUS TWO REFLECTORS

• 3-section metal stand extends 6'4".

• Sturdy, braced legs with rubber tips.

• Stand telescopes compactly to only 2 feet.

• Positive locking at any desired height.

The ideal indoor lighting setup. 22" crossbar, can also be used to hold screen, backgrounds. Two-span aluminum 10" reflectors (for #1 or #2 photofloods), complete with sockets, switches, 6' cords, ball socket swivel joints, rubber jawed spring clamps. Can be used on cross bar or furniture. Shipping Weights: Stand 4 lbs.; Reflectors 2 lbs.

$11 VALUE $6.98 COMP.

New with new SWIVEL CROSSBAR

SUGGESTION: 2 #2 photoflood bulbs ..... $ .85

Extra clamp on holint with bolt (for semi-spot) 1.39

Extra photoflood stand with regular crossbar 3.49

3" F:1.8 ULTRASPEED TELE for 16mm $27.50

Coated, color-corrected, in focusing mount, clickstops; fits all 16mm Revere, Bolex, B&H cameras. Shpg. Chgs. 50c

Matching objective for Bell & Howell $4.95

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked "Free", "Premium" or "Bonus" MUST be requested at time of purchase. Foreign orders welcome — slight extra handling charges apply.

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the colors the professionals use

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☐ Set of MARSHALL'S PHOTO-OIL PENCILS..$4.75

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Photo Departments Everywhere or Mail Directly to J. G. MARSHALL Mfg. Co., Inc., 167 N. Ninth St. MP-3 Brooklyn 11, New York

POLAROID CONTRAST

(*Continued from page* 40)

It is possible to improve contrast slightly by extending development of Type 32, 42, and 44 films, but the changes are minor, compared to what can be done with Type 43 under the right conditions.—J. W.

NORMAL DEVELOPMENT, 45 SEC.

Flatly lighted, low contrast subject was Photographed twice with Polaroid Land camera, Type 43 Professional Pan film, and bounce flash. Exposures were similar. For photo 1, print was given normal development time of 45 seconds. In original, tones were soft and delicate, and low in contrast. For photo 2, print was developed 5 minutes. Original shows sharply increased contrast, compared to first picture. Unfortunately, photo-mechanical methods are unable to reproduce tones of prints exactly as they were in originals.

EXTENDED DEVELOPMENT, 5 MIN.

OUTSTANDING VALUES

DEVELOPING SERVICE AVAILABLE
100' 16mm B&W $1.25
8mm 25' double..... .60
ANSCO COLOR 100' 16mm..... 2.00
ANSCO COLOR 8mm 25' double..... 1.00

MOVIE FILM

Size	B&W	Color
8mm 25' dbl. roll	$1.15	$2.25
8mm 25' dbl. mag.	1.75	3.00
16mm 100' roll	2.75	5.95
16mm 50' magazine	1.90	3.50

Processing included—
With purchase of 6 rolls B & W of any size—ONE FREE

35mm COLOR FILM
Available in ANSCO TUNGSTEN 35mm x 100'.....$22.00
AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20 exp. rolls, including proc. $1.50 (3 for $5.25)
20 exp. rolls INDOOR ANSCO COLOR $1.00 (3 for $2.75)
AERO EKTACHROME CHEMICALS—1½ gal.....$2.95

Bulk MOVIE FILM 8mm or 16mm
1500' (30 50' rolls) $11.50 16mm
50' rolls .45 8mm & 16mm 100' rolls .90 8mm & 16mm
1350' (25' rolls) $9.95 16mm
400' rolls $3.60 8mm & 16mm
(this is a fine grain)
PANCHROMATIC REVERSAL FILM
Processing not included

35mm BLACK & WHITE BULK
ANSCO FINOPAN $1.25 (Weston 24) Kodak Super X or Double X.....$1.40

ROLL FILM
#127, 120, 620, 116, 616
Black & White 10 for.....$1.95
120 & 620 color.....75¢ a roll
35mm 20 exp. B&W.....25¢
35mm 36 exp. B&W.....49¢
AERO EKTACHROME #120 and #620
Weston 40.....3 for $2.85
35mm 36 exp. TRI X.....50¢ a roll.
Minimum order 4 rolls

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FILM DRIERS—good for paper and films—only $1.50
CHEMICAL KITS—D88, one gallon size—good for reversal or straight B&W processing—for paper & film. In powder form.....$1.25
(Include postage)
8mm 200 ft. reels—3 for 1.00
8mm 200 ft. cans—3 for 1.00
16mm 400 ft. reels—3 for 1.00
16mm 400 ft. cans—4 for 1.00
100' 16mm camera spools..... .25
16mm empty magazines..... .75
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MOVIE FILM SPECIAL
100' 8mm double Packed on 4 Camera spools 25' $1.79 each

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100 sheets per box.....$2.50

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100 ft. 16mm..... 5.00
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Write Dept. MP-36, Graflex, Inc., Rochester 8, N.Y., for folder. All prices include tax where applicable and are subject to change without notice. Prices slightly higher in Canada.

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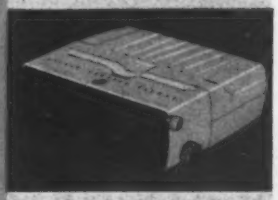
BUILT-IN FLASH SYNCHRONIZATION. Simplest possible operation features clip-on flash unit completely factory wired and synchronized. There are no buttons or levers to adjust.

ALL-METAL DIE-CAST BODY. Lightweight, rugged and wonderfully compact. Modern styling features satin metal finishes and handsome silver gray covering. Complete outfit includes top grain leather carrying case and flash for only $79.50.



STEREO GRAPHIC VIEWER. Has battery operated light. Lenses adjust to match distance between viewer's eyes. Focusing knobs for either hand operation. Can be used with available light by simply removing battery housing. Only $12.95.

If you use an attachment in front of your lens, to create an effect... to correct light condition... or any of the numerous uses for which filters are required... it must be made with the same precision as your lens, or it will reduce your lens quality. This is why Tiffen Hi-Trans Filters are ground and polished with the same unerring accuracy that is found in the finest of lenses, assuring plano-parallelism, flawless finish, aberration-free transmission. And, of course, the filter must change the light characteristics consistently, dependably, so that color-film's narrow latitude will not be exceeded. Tiffen Hi-Trans Filters stand the acid-test... the spectrophotometer... the never-fail test of a filter's color effectiveness. And, like the fine lens, a hard (T) coating is applied both sides. Tiffen's exclusive COLORIM encircles this masterpiece of filter manufacture... a shockproof protective Dural rim that is the same color as the filter itself... a startling innovation in filter design exclusively Tiffen's.

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modern STEREO

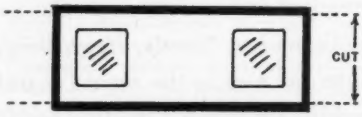
by HAROLD R. LUTES

You can improve your stereo slides by taking them out of the processor's cardboard mounts and doing the mounting yourself.

Time was when you got your 3-D shots back from the processors and then had to mount your own or get someone else (usually a mounting service) to do it.

Now things are different. You send your film to the processors, and your stereos return nice and neat in cardboard mounts. But I'm going to make a startling suggestion. Spend some of that free time these winter and spring evenings remounting your cardboard-mounted slides. Why? Because if you let the processing lab do all the work, the slides may be fine for hand viewing, but they will probably be improperly mounted for projection. And more important for most stereo photographers, mass mounting techniques often don't give your slides as much pep in a hand viewer as they would have if you did the work yourself.

At this point you are probably saying, "Well, just what *will* remounting



1. You can easily remove the stereo pairs from the processor's cardboard mounts by cutting along lines indicated.

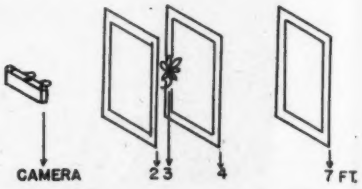
do for me?" This: you can increase the stereo effects in some cases, create a more comfortable view in others, and obliterate disturbing areas by cropping many more.

Since this article is not long enough to cover the field, we'll only concern ourselves with some of the more obvious faults.

Now, get out the little cardboard boxes and start. First, pull out all the closeups taken within five feet. Many of these shots will benefit by remounting. Such shots are generally mounted by the processors in a cardboard mount, set for from five to seven feet. Anything photographed closer than this distance will appear to be sticking out in front of the stereo window.

You say you like to have objects sticking out in front of the window? Well, maybe it works well for a flower or a whole arm or any other object which, in real life, might project through a window, but it certainly produces a curious effect on arms, legs or parts of heads not included completely in the picture. They appear to be amputated torsos. Remount these in closeup projection-type masks. (Buy some masks in all three spacings; closeups, medium and distance, or by whatever name the manufacturer has given them. I sure wish the manufacturers would standardize the names for these masks.)

In viewing, the closeup mask will move your subject back until it is even with, or behind, the window (*figure 2*).



2. Here are approximate distances of the three types of masks. Note that flower, if photographed at 3 feet, would appear behind closeup mask, but in front of a medium mask. The choice is up to you as to which would be best.

The difference in effect can be quite startling. As a matter of fact, you may want to play around with your stereo shots a bit more by trying them in all three mounts to observe the difference. You'll note that the closeup mounts hold the stereo pair close together, while the distant mount pushes them far apart. This is the rule: To move an object further away from the

(*Continued on page* 48)

3. Good stereo shot, but arm and lap distract from the main subject.

Reason for so many *One-Camera* photographers

ROLLEI

Rollei cameras are available in three models — Rolleicord V with Schneider Xenar f3.5 — Automatic Rolleiflex with f3.5 Xenar or Zeiss Tessar—automatic Rolleiflex with f2.8 Schneider Xenotar, or Zeiss Planar lenses. All have Synchro Compur LVS shutters.

Most Rollei owners are one-camera photographers . . . because they find *no need* for supplementary camera equipment. Rollei, *and Rollei* alone, gives them the all-'round versatility to master every picture taking requirement. Portraiture, landscapes, panoramic views, fast-action shots, "available light" photography . . . all are *naturals* for a Rollei. Further, Rollei enables them to use both the practical negative size 120 film, or 35 mm film with adapter; and its many automatic features and simplified controls make good photography far easier . . . far more convenient . . . than with any other camera. See versatile Rollei cameras at your dealer's today, or write for literature.

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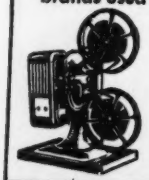

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Famous metal storage carrying case complete with 12 trays... for TDC Selectron, Revere, Viewlex... Each tray holds 30 slides.

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8mm or 16 mm... WHICH ONE

Now you can have a good 16mm CAMERA FOR LESS THAN THE COST OF AN 8mm!

Sparkling professional movies assured with this 16mm camera... and you can add sound to your pictures.

World Famous American Camera with f2.5 coated lens, 100' film capacity.

BRAND NEW $39.50

Only $3.95 Down

with f1.5 coated lens $74. $7.40 Down

HEADQUARTERS FOR REFLEX HOUSINGS

For extreme close-up to long Distance... Easier to compose.

Assorted Brands for LEICA, CANON, CONTAX etc.

Leitz Reflex Housing	Used $49
Novoflex Reflex Housing	Used $59
Kilfit Reflex Housing	Used $39

TOP NAT'L. ADVERTISED EXPOSURE METERS at ROCK BOTTOM PRICES!

It Saves You Money!
It Assures You Perfect Exposure!

NORWOOD DIRECTOR
BROCKWAY M2

Colormatic control, Incident or Reflected Light	New	Used
	32.95	16.95
• WESTON MASTER II	29.95	14.50
• GE DW 68	24.50	11.50
• GE PRI	32.50	16.50
• DE JUR SB	14.95	8.50
• LEICA METER	24.00	15.75

*2 Year MiniFilm Guarantee

FREE SUBSCRIPTION TO "BOLEX REPORTER" INCLUDED

3 LENS BOLEX H16 OUTFIT
A terrific buy at this
WHOPPING LOW PRICE!

You get:
- Bolex Camera Body used, plus Brand New Lenses
- Brand New: 15mm f2.8 Wide Angle; 25mm f1.9 Normal Angle; 75mm f4.5 Telephoto

COMPLETE $218 USED

WORLD FAMOUS LEICA IIIF

- f2 Ctd. Summitar Lens
- 1 Sec to 1/1000th
- Full Synchronization

USED 145.95

Used	
w/f1.5 Xenon	$170.00
w/f2 Summicron	171.50
w/f1.5 Summarit	185.00

BRAND NEW FOR KINE EXAKTA RANGE-FINDER PRISM

Eye level view-finder and automatic split image range-finder. Complete with extra ground glass and case

Value 8.50 SPECIAL 3.50

Range-Finder Glass Only... 12.75

You can now buy a complete 8mm Movie Turret Camera with Lenses— at the price of the Camera alone!

CAMERA	NORMAL	WIDE ANGLE	TELEPHOTO	USED SPECIAL
Bolex B11	f2.5		1½" f3.5	$ 82.50
Keystone K35	f2.5	7mm f2.5	1½" f3.5	$ 92.50
Revere 99	f1.9	7mm f2.5	1½" f3.5	$ 97.50
Revere 84	f1.9	7mm f2.5	1½" f3.5	$109.50
Revere 44	f1.9	7mm f2.5	1½" f3.5	$122.50
B&H 134 TA	f1.9	7mm f2.5	1½" f3.5	$127.50
B&H 172 A	f1.9		1½" f3.5	$137.50
DeJur Fadematic	f1.9	7mm f2.5	1½" f3.5	$127.50
Bolex H8 Leader	f1.9	7mm f2.5	1½" f3.5	$169.50

World Famous EDIXA with Automatic Rapid Film Transport!

BRAND NEW $39.95 with Flash Gun

- Coupled Rangefinder
- Color Corrected f:2.8 Isco Isconar Lens
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- Built-in Flash Synch
- Self-Cocking Shutter
- Double Exposure Prevention
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Blue Velvet Lined Cowhide Case Special $5.95

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The world's smallest precision die cast standard 35mm camera

The world's only coupled rangefinder camera for less than $30.

Dollar for Dollar... The finest camera ever to come from Japan.

- Coupled Rangefinder
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ONLY $29.95 Flash Gun incl. batteries $5.95 Deluxe Leather & Plush Case $4.95

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2 YEAR SERVICE GUARANTEE

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1. Select the equipment of your choice at the prices shown in column one for new equipment or column two for used equipment.
2. If you have equipment to trade, check if it is represented in listing and deduct the allowance shown for it in column three.
3. Rush your order (and trade-in equipment if you have such) plus your remittance to cover —or instructions to ship C.O.D. for the balance or deferred payment terms as per your instructions.

HIGHEST CASH PRICES PAID FOR USED EQUIPMENT—BY RETURN AIR MAIL! USE YOUR PRESENT EQUIPMENT AS DOWN PAYMENT!

SPECIAL SALE!! KODACOLOR

FACTORY PACKED — DATED 1957

	120/620	616	127	828
3 ROLLS	$ 3.75	$ 5.25	$3.29	$2.99
6 ROLLS	7.19	10.19	6.19	5.67
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1 Yr. Expiration

FACTORY PACKED Daylight or Tungsten

8mm 25ft. Double Rolls		16mm 100 ft. Roll	
4 Rolls	$9.45	1 Roll	$7.15
7 Rolls	14.99	3 Rolls	19.95

*. coated *.. flash synchronized

Lenses for LEICA, CANON, CONTAX, NIKON

	New	Used	Trade-in
28mm f3.5 Serenar*	$134.00	$ 77.50	$ 55.00
35mm f2.8 Biogon	183.00	76.00	55.00
35mm f1.5 Nikkor*	189.50	95.00	70.00
35mm f3.2 Serenar*	94.00	67.50	45.00
50mm f3.5 Elmar*	57.00	32.50	25.00
50mm f1.5 Sonnar	175.00	94.50	65.00
50mm f2 Summicron*	156.00	96.50	75.00
50mm f1.5 Xenon	98.00	72.00	50.00
85mm f2 Nikkor*	175.00	86.00	70.00
85mm f1.5 Lithogon*	189.50	122.00	95.00
85mm f1.5 Summarex	360.00	177.50	140.00
100mm f4 Serenar*	87.00	35.50	25.00
105mm f2.5 Nikkor*	152.50	92.50	75.00
135mm f4.5 Hektor	.....	61.50	40.00
135mm f4 Sonnar*	146.00	76.50	65.00
300mm f5.6 Kilar	149.95	84.00	70.00

Lenses for EXAKTA, CONTAX D, PRAKTICA, PENTACON

	New	Used	Trade-in
28mm f3.5 Angenieux	$120.00	$ 67.50	$ 55.00
35mm f2.5 Zeiss Auto.	149.50	.....	75.00
40mm f3.5 Makro-Kilar	114.95	76.50	60.00
50mm f1.9 Xenon Auto	169.50	116.50	85.00
58mm f2 Biotar	.....	42.00	25.00
85mm f1.5 Lithogon*	179.50	107.00	85.00
90mm f2.5 Angenieux	94.50	56.00	40.00
90mm f4 Sun*	19.95	14.00	10.00
135mm f3.5 Angenieux	89.50	52.00	40.00
135mm f3.5 Sun PS	34.50	21.00	15.00
150mm f5.5 Xenar*	64.95	37.25	30.00
180mm f5.5 Xenar*	84.95	47.00	35.00
360mm f5.5 Xenar*	169.50	94.50	75.00
400mm f5.5 Megor*	134.50	95.00	75.00

ACCESSORIES FOR IMPORTED CAMERAS

	New	Used	Trade-in
Leica M3 Lens Adapter	$ 10.50	.....	.....
Leitz Reflex Housing	102.00	67.00	50.00
Zeiss Contameter	81.00	39.50	30.00
Univ. Zoom Fdr.	22.50	14.00	9.00

LEICA CONTAX NIKON CANON

	New	Used	Trade-in
Canon IV S2 f1.8	$284.00	$121.50	$110.00
Contax I f2 Sonnar	.....	56.50	35.00
Contax II f2 Sonnar	.....	72.50	65.00
Contax IIA f1.5 Sonnar*	374.00	155.00	140.00
Contax IIIA f2 Sonnar*	383.00	176.50	140.00
Leica IIIC f3.5 Elmar	.....	76.50	65.00
Leica IIIF f3.5 Elmar*	237.00	124.50	100.00
Leica M3 Body	288.00	.....	150.00
Leica M3 f3.5 Elmar*	348.00	.....	175.00
Leica M3 f2 Summicron*	447.00	.....	220.00
Nikon S f2 Nikkor*	.....	107.00	80.00
Nikon S2 f2 Nikkor*	298.50	189.00	145.00
*..coated *..flash synchronized Preset			

35MM SINGLE LENS REFLEX

	New	Used	Trade-in
Alpa 4 f2.8 Alfinone*	$239.00	$154.00	$125.00
Alpa 7 f1.8 Switar*	459.00	287.00	200.00
Contaflex II f2.8 Tessar	199.00	126.50	100.00
Exakta V f2 Biotar	.....	97.50	75.00
Exakta VX f2.5 Tessar	199.00	122.00	100.00
Exakta VX f2.8 Tessar PS	259.00	149.50	120.00
Exakta VX f2.8 Westanar Auto	239.50	137.50	115.00
Exakta VX f2 Biotar Auto R.F.	392.00	221.50	190.00
Exakta VX f2 Biotar PS	335.00	159.50	135.00
Pentacon f2 Biotar PS	179.00	126.50	100.00
Praktica FX f2.8	69.00	41.00	30.00
Praktica FX f1.9 Primo	79.50	55.50	40.00
Praktica FX f2 Biotar PS	99.95	72.00	55.00
Rectaflex f2 Xenon RF	199.50	117.00	80.00

35MM CAMERAS

	New	Used	Trade-in
Argus C3 f3.5 outfit	$ 66.50	$ 31.95	$ 25.00
Argus C4 f2.8 RF MX	84.50	39.50	32.00
Bolsey B-2 f3.2	66.50	19.95	15.00
Bolsey C f3.2 Reflex	89.50	37.00	25.00
Bolsey Jubilee f2.8 Setomatic case & flash	79.50	47.00	35.00
Clarus f2.8 RFc*	.....	35.00	15.00
Kodak 35 f3.5 RF	.....	27.50	20.00
Kod Pony 135 f4.5 C*	29.75	14.75	10.00
Retina IIC f2.8 RFc	139.50	81.50	60.00
Retina II f2 Xenon RF	.....	49.50	35.00
Konica II f2.8 RF	89.75	55.00	35.00
Minox II f3.5c	.....	46.50	30.00
Robot IIA f1.9 Xenon	79.50	54.50	40.00

35MM STEREO CAMERAS

	New	Used	Trade-in
Edixa Stereo f3.5c	$ 69.50	$ 37.50	$ 30.00
Graphic Stereo f4	66.50	42.50	35.00
Iloca II f3.5c*	69.50	39.00	30.00
Kindar f3.5 RFc*	99.50	56.50	40.00
TDC Vivid f3.5 RFc	149.50	94.00	65.00
TDC Colorist f3.5c*	84.50	57.00	35.00

ROLL FILM CAMERAS

	New	Used	Trade-in
Medalist II f3.5 Ektar	$304.75	$102.00	$ 75.00
Super Ikonta A f3.5 RF	99.00	41.50	30.00
Super Ikonta B f2.8 RF	139.00	62.50	50.00
Super Ikonta C f3.5 RF	114.00	57.50	40.00
Voigt Bessa II f3.5 RF	124.50	67.00	50.00

2¼x2¼ REFLEX CAMERAS

	New	Used	Trade-in
Argoflex EF f4.5c	$ 59.50	$ 18.00	$ 10.00
Ciroflex C f3.5/400c	75.00	29.50	15.00
Ciroflex F f3.2 MXc	.....	39.50	25.00
Flexaret f3.5c*	48.00	32.50	25.00
Graflex 22/400 f3.5 C*	94.50	67.50	45.00
Hasselblad/1600 f2.8	476.00	276.00	215.00
Hasselblad Super 14.5	489.50	297.00	225.00
Kodak Reflex I f3.5c*	.....	35.50	25.00
Rolleicord IV f3.5 Xenar	.....	63.00	45.00
Auto Rollei f3.5 Xenar	.....	73.50	55.00

PRESS CAMERAS

	New	Used	Trade-in
23 Ann. Graphic RF f4.5	.....	$ 79.50	$ 55.00
4x5 B&J Press f4.7 KRF	197.50	87.00	60.00
34 Super D Graflex f4.5	289.50	97.00	85.00
45 Super D Graflex f5.6	299.50	154.00	115.00
2¼x3¼ Graflex B f4.5	129.50	34.50	25.00
3¼x4¼ Graflex B f4.5	149.50	81.50	25.00
2x3 Linhof Super Tech RF 3-lenses Comp.	569.90	309.50	270.00
34 Crown Graphic f4.7 RF	267.45	137.50	100.00
45 Crown 1956 Graphic f4.7 Multifocus RF Rangelite	287.45	187.00	150.00
45 Pacemaker Speed Graphic f4.7 RFc*	315.45	167.50	130.00

8MM CAMERAS

	New	Used	Trade-in
B&H 172B f1.9 Magc	$164.95	$ 87.50	$ 75.00
Bolex C 8 f2.5	89.50	53.50	40.00
Kodak Brownie f2.7c	37.50	18.50	15.00
Kodak Brownie Turr with 3 f1.9 lenses	79.50	49.00	40.00
De Jur Citation f2.5c	77.50	32.75	25.00
Keystone K-30 f1.9c	59.95	38.25	30.00
Keystone K-35 Tur f1.9	119.95	76.00	60.00
Keystone Bel Air f2.5	89.50	45.50	35.00
Revere 67 f2.8 Mag	119.50	57.00	40.00
Revere 40 f2.5 Magc	99.50	50.50	40.00
Revere B61 f1.9 Magc	137.50	79.50	60.00
Vistascope Outfit	75.00	43.50	35.00

16MM CAMERAS

	New	Used	Trade-in
Auricon Cine Voice f1.9	$749.00	$534.00	$350.00
B&H Mag Tur f1.9	.....	127.00	90.00
B&H 200T f1.9 Mag Tur	244.95	155.50	125.00
B&H 70DL f1.9 Turc	865.50	216.50	175.00
Bolex H16 Leader f1.9 Turc	269.50	147.50	120.00
Bolex H16 De Luxe f1.4	486.00	269.50	225.00
Cine Kodak Mag f1.9	.....	53.50	45.00
Kodak Special II f1.4	1175.00	769.00	500.00
Eigeet Stereo Outfit	249.50	64.50	50.00
Keystone A-9 f2.5c	99.50	56.50	40.00
Keystone A15 f1.9 Tur.	199.50	126.00	95.00
Keystone f1.9 Mag Turc	175.00	102.50	80.00
Revere 26 f1.9 Mag Tur	212.00	103.50	70.00
Zoomar-16 f2.8	800.00	379.00	300.00

SLIDE PROJECTORS

	New	Used	Trade-in
Brumberger 300W 2¼*.	$ 69.50	$ 40.50	$ 30.00
FR Port a View	54.95	31.25	20.00
Kodak Signet 500W	72.50	44.50	35.00
Revere 444 300W*	69.50	27.00	22.00
Revere 553 300W* case	69.50	39.50	30.00
Revere 888 500W* case	144.50	53.50	45.00
SVE Skyline 300W* Auto	39.50	26.50	20.00
TDC Showpak 300W	39.50	26.50	20.00
TDC Professional 750W*	150.00	94.00	70.00
TDC Duo 500W 2¼*	84.50	48.50	40.00
TDC ProjectorView200W	77.50	47.50	35.00
TDC Stereo 500W*	109.50	77.50	70.00
Viewlex V33L 300W Autor	39.50	28.00	20.00
Viewlex Project-O-Matic 300W* Auto, case	59.95	27.00	30.00

8MM PROJECTORS

	New	Used	Trade-in
B&H 221 500W case	.....	$ 37.50	$ 25.00
B&H Regent 500W case	179.95	90.75	80.00
De Jur 750W case	159.50	68.50	55.00
De Jur 500W case	69.95	44.50	35.00
Keystone K95M 750W	119.50	65.50	50.00
Keystone K109M 750W	159.50	86.00	75.00

TAPE RECORDERS

	New	Used	Trade-in
Ampro Hi-Fi	$239.95	$137.50	$100.00
B&H Music Festival	299.50	194.00	140.00
Ekotape 205	225.00	129.00	105.00
Federal 47A	159.50	94.50	75.00
Pentron CTI	129.50	74.50	60.00
Pentron HT-225	225.00	129.00	85.00
RCA SRT301	.....	84.50	70.00
Revere T11	264.50	161.50	125.00
Revere TR200	224.50	107.50	75.00
Revere T500	179.50	78.00	55.00
Revere T700	225.00	129.50	100.00
Revere TR800	277.50	164.50	130.00
Revere T900	199.50	114.50	85.00
Revere TR20	287.50	169.00	135.00
Webcor 2010	207.50	124.50	100.00
Wilcox Gay 3A10	.....	79.50	70.00

EXPOSURE METERS

	New	Used	Trade-in
Bertram Amateur	$ 14.95	$ 6.95	$ 6.00
Brockway (M2)	32.95	15.95	10.00
De Jur Dual Prof	26.95	14.50	10.00
GE Mascot PR30	14.95	8.50	6.00
Ikophot IIA	28.00	18.50	14.00
Minilux w/case & chain	10.95	6.75	4.00
Minox	27.95	15.50	8.00
Polaroid	15.75	8.50	6.00
Sixti	24.95	14.50	10.00
Skan	17.50	9.50	6.00
Weston DR w/case	18.00	10.50	8.00
Weston Master II Cine.	31.50	13.50	8.00
Gossen Underwater	69.50	43.00	25.00
Sixtomat X3	29.95	16.95	12.00
Wedena	24.95	14.95	10.00

NOTE: Our stocks are full—but orders are heavy and are filled in sequence—so please indicate a 2nd or 3rd choice to insure immediate delivery. Prices are subject to change.

SAVE $1.00 PER ROLL

LOAD YOUR OWN KODACHROME

for $18.95 you get 28 Ft. of 1957 DATED KODACHROME—(Fresh form Eastman Kodak) enough for 8 - 20 exposure rolls - 8 FREE cartridges - 8 mailing bags - FREE Developing and Mounting for 8 rolls whenever ready.

PERFECT RESULTS GUARANTEED

SAVE $1.10 PER ROLL

Lead Your Own Stereo Kodachrome

for $23.95 you get 28 Ft. of 1957 DATED KODACHROME — (Fresh from EASTMAN KODAK) — enough for 8 - 15 exposure Stereo Rolls - 8 FREE cartridges - 8 mailing bags - FREE Developing and Stereo-Mounting for 8 rolls when ready.

PERFECT RESULTS GUARANTEED

KODAK'S MIRACLE TRI-X

35mm 20 Exp. 6 Rolls $1.99—10 for $3
36 Exp. 4 Rolls $1.99—7 for $3.15
50 feet $2.45 — 100 feet $3.95

35mm GUARANTEED Factory Fresh RELOADS

These Cartridges are Laboratory packed and Quality Controlled by MINIFILM in its own Air conditioned Darkrooms. Twenty and 36 Exposure Cartridges are manufactured daily from 100 ft. rolls received fresh from Eastman Kodak and Ansco. Careful supervision and tremendous sales turn-over insures your getting reloads which are equal in quality and freshness to cartridges factory packed. **THE ONLY DIFFERENCE IS THE PRICE.**

PRICES INCLUDE DEVELOPING AND MOUNTING

ANSCOCHROME		ANSCO COLOR		EKTACHROME	
20 Exp.	36 Exp.	20 Exp. Rolls	28 Ft. Sealed Cans	20 Exp.	36 Exp.
1 Roll 2.50	1 Roll 3.75	3 for 4.95	1 Can 11.95	1 Roll 2.50	1 Roll 3.75
3 for 6.65	2 for 6.95	6 for 9.59	2 Cans 23.39	3 for 6.95	2 for 7.35
5 for 10.50	3 for 10.29	10 for 15.49	3 Cans 33.95	5 for 10.95	3 for 10.50

Include 20¢ for Postage and Handling.

KODACHROME STEREO PRICE INCLUDES DEV. & STEREO MTG.
20 EXP. — 3 ROLLS $9.95

35mm KODACHROME 1956 1957
20 Exp.—3 Rolls 7.49—5 for 11.99—10 for 22.99
36 Exp.—1 Roll 3.95—3 for 11.29— 5 for 17.99
PRICE INCLUDES DEVELOPING, MTG. and MAILING BAGS

MINIFILM COLOR LABORATORIES

SPARKLING COLOR PRINTS

2x3¼ —Usually 35¢—Our Price 20¢ ea.
2½x3¼—Usually 54¢—Our Price 25¢ ea.
3¼x4 —Usually 75¢—Our Price 47¢ ea.
4x5 —Usually 1.00—Our Price 57¢ ea.
5x7 —Usually 1.50—Our Price 89¢ ea.
8x10 —Usually 3.00—Our Price 1.85 ea.

24 HR. COLOR FILM DEVELOPING

35mm Ansco or Ektachrome mtd.... $1.00
120/620 Ansco or Ektachrome .....
Slide Duplicates—25c each 25 for $4.00

LOAD YOUR OWN 35mm ANSCO CHROME
(SO QUICK — SO EASY — SO ECONOMICAL)
A CHILD CAN LOAD A ROLL IN 90 SECONDS
A 20 EXP. ROLL COSTS ONLY $1.11
1 A-Daylight Bulk Film Loader
2 28 ft. of Ansco Chrome—enough for 8 rolls (tongued-frame numbered—1956 date)
3 8 Brand new cassettes 4 8 Mailing bags
ALL FOR ONLY 8.88

28 ft. 35mm ANSCOCHROME Incl. Film Loader, 8 Cass. 8 Mail Bags —Developing & Mounting for 8 rolls $14.95

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PRECISION REFLEX

BIG, BIG, BIG REFLEX BUY WITH PRISM FOCUSING

Only $34.95

Model I

Ground glass PLUS prism focusing . . . a SOLIGOR-EXCLUSIVE!

Here's a tremendous value in an imported camera, with features no other camera in its class offers! Model I features 7 shutter speeds from 1/5 to 1/300th sec., highly color corrected ctd. f:3.5 lenses, magnifier and eye-level sportsfinder, FX body synchronization outlet, body shutter release, metal dual lens cap . . . and much, much more!

Model II—Seven speeds to 1/300th, body-focusing thru field lens and split-prism, many other deluxe features. (Pictured above.) $47.95

SEMI-AUTO Model—Nine speeds 1 sec. to 1/300th with self-timer, field lens plus prism, semi-auto exposure counter & film transport. $59.95

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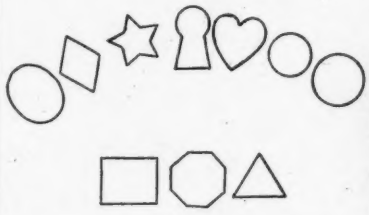
MODERN STEREO

(*Continued from page* 44)

viewer, separate the picture pairs; to bring an object nearer, bring the stereo pair close together. Control is that simple (*figure 2*). Now back to those closeup shots.

Sometimes, no matter the mount (closeup, medium or distant), the picture still is confusing with too many disturbing elements around the central subject (*figure 3*). In that case, one of the odd-shaped masks (*made by Emde, figure 4*) can help you crop your stereo shots into a more pleasing composition (*figure 5*).



4. Emde masks come in a variety of shapes and sizes. The rectangular and round ones are most helpful, but you may find uses for the fancier ones.

5. Round Emde masks crop stereo pair and eliminate all distracting elements.

For a real eye opener, take a stereo shot of a flower at about 3 feet, mount it in a medium mask with a pair of Emde's specially shaped windows. Now the flower will appear to project a short distance in front of the window; and at the same time, you'll be eliminating any confusing or uninteresting areas around the flower.

Try these two tools, cropping and remounting. With them, your less interesting stereo shots may suddenly spring to life, and your best shots will take on a much more professional touch.– THE END

MASTER of them all!

WESTON MASTER II exposure meter

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Postage and ins. $1.00

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Latest Model CAMERAS

	List	Used
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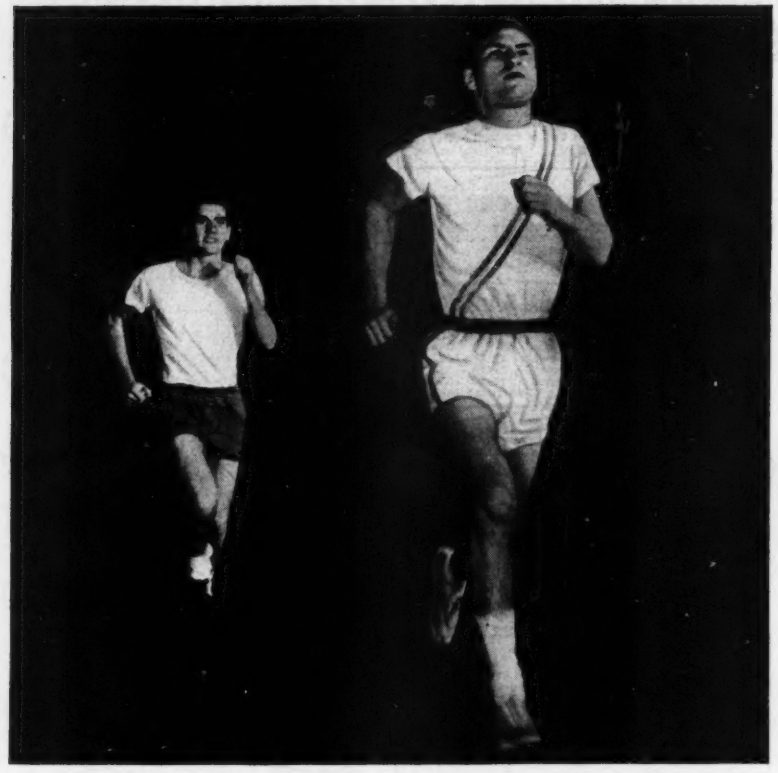

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New Photo Books

THE CREATIVE PHOTOGRAPHER, by Andreas Feininger. 329 pages, illustrated. Prentice-Hall, Inc., Englewood Cliffs, N. J. $4.95.

CHANGING AMERICA, the land as it was and how man has changed it, photographed by Andreas Feininger; text by Patricia Dyett. 170 pages, profusely illustrated. Crown Publishers, Inc., New York. $5.95.

After twenty-five prolific years of experience as a photographer (and writer) *Life's* Andreas Feininger has produced again. *The Creative Photographer* is not a "how-to-do" book. Rather, in the argot of contemporary publishing offices, it is a "think piece." Here, Feininger is concerned with the analysis of photography and the most direct approach to good pictures.

On the basis that "photography is the only practical means for universal communication," Mr. Feininger sets forth his philosophy about photographs in five parts: An Approach to Photography, The Subject, The Photographer, The Picture, and The Picture Story.

The subject, of course, is highly controversial. You may disagree violently —or not—with what Mr. Feininger has to say. *Is* photography the only practical means for universal communication? Is the picture more important than the word?

This is the last book on photographic topics that he will write: "from now on, whatever he has to say, he will say with his photographs."

Mr. Feininger's simultaneous message in *Changing America* is perhaps more effective. Its generously proportioned 158 pages of pictures document this country's transition from uninhabited wilderness to industrial jungle.

Beginning with the land itself—pictures of woods and plains that doubtless looked the same centuries before—he moves across desolate western villages, along highways toward the cities. There, on waterfronts, in factories, in nearby suburbia, he has pictured mechanized America-in-the-making. You get an impression of a swift, exciting—and malignant—growth. That many of the pictures have been published before does not detract from the success of the book.

In *The Creative Photographer,* Feininger has tallied his ideas. In *Changing America,* he has demonstrated that they weren't whimsical—for him at least—and that the total really is the sum of its parts.—D. J.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 123.

THIS NEW LENS and your OWN CAMERA put genuine WIDE SCREEN pictures in your HOME!

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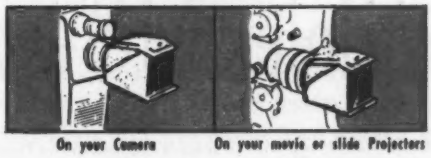
- **Fits all 35mm slide projectors.**
- **Use your camera and projector as you would normally.**
- **Use standard film, process it in the usual way.**
- **Vistascope requires no special focusing. Just focus as you would normally.**



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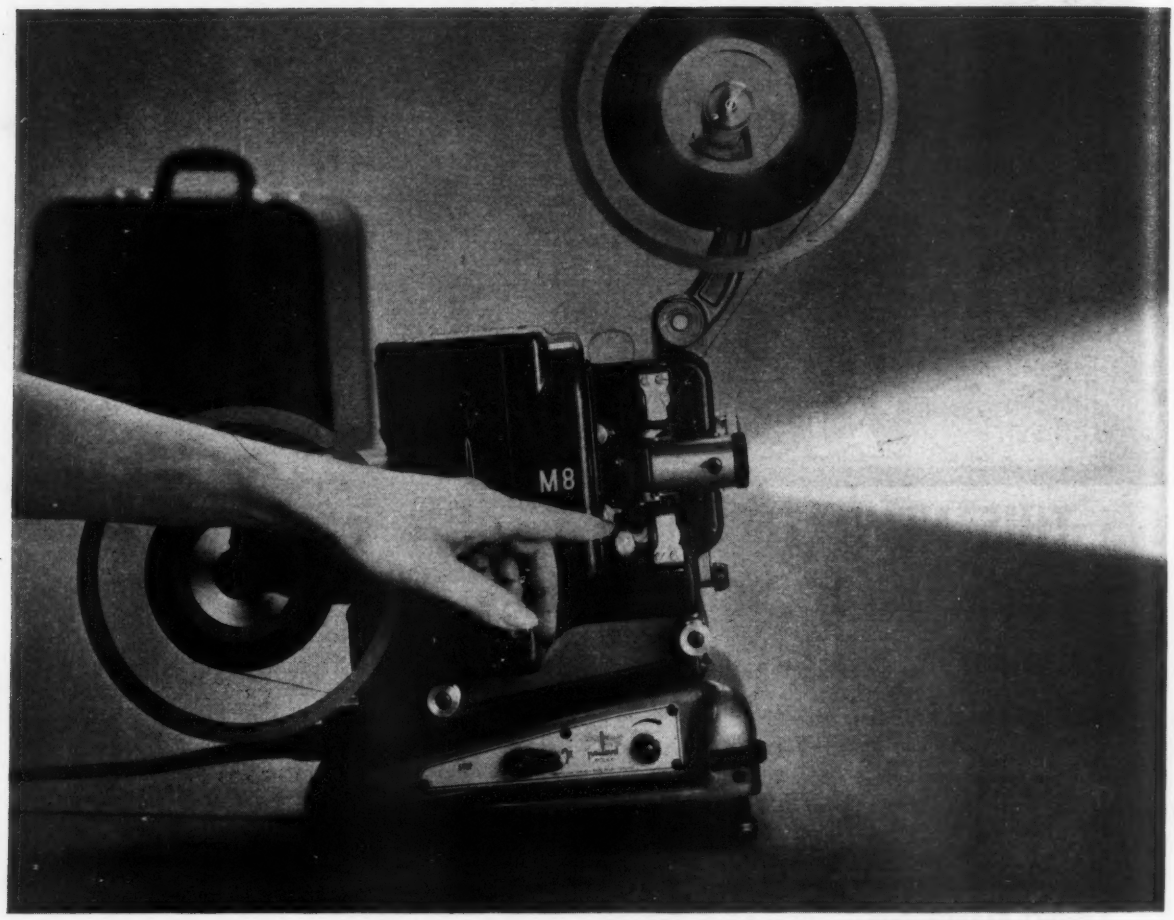

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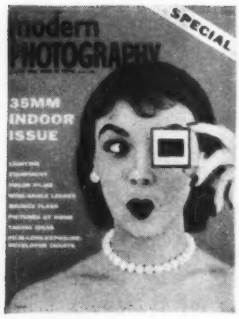


35MM INDOORS

This issue of MODERN, devoted almost exclusively to working with the 35mm camera indoors, contains a complete and concise photographic method, both technical and creative to handle just about every subject you're liable to find in front of your camera within the confines of four walls. It is not a guide to every possible technique of working indoors, but rather a comprehensive knowledge which can be used to insure results. **WHAT YOU NEED** in the way of equipment is covered on pages 60 to 63, while the results you will get can be seen in **12 WAYS YOU CAN USE YOUR 35MM AT HOME** on pages 54 to 57. **IS THERE AN IDEAL LENS** for 35mm work indoors? Many professionals think the 35mm rather than the 50mm fits the bill, so see pages 64 and 65 to find out why. Your bounce flash problems will be a lot simpler with the special **BRACKET FOR BOUNCE FLASH** that's discussed on pages 58 and 59. **HOW 6 "PRO'S" HOLD 35MM CAMERAS** on pages 124 to 126 may help make your own camera a bit more stable. Two **KODAK FILMS: NEW PLUS-X, PANATOMIC-X,** on pages 86 and 87, will probably do a lot toward helping you get better results. The **23 PICTURE PROBLEMS** beginning on page 66 are quite similar to those you will encounter indoors yourself. For the color enthusiast in search of a good viewer, **REPORT: 35MM VIEWERS,** pages 82 to 85, may help him select the right one. A careful reading of this month's MODERN will not only solve many of your present problems with 35mm photography indoors, but also give you a surer approach, a better technical foothold towards turning out consistently good results under almost every possible condition. **THE EDITORS**

WINDOWLIGHT, if soft and diffused, produces even illumination only on sides of subjects facing windows. You can usually handle it best by placing yourself between your subject and the window, then shooting away from the window, into the room. For more dramatic results with highlights and deep shadows, shoot towards the windows.

LAMPLIGHT will allow you to make pictures at f/3.5 and 1/25 sec. if your subjects remain close to the lamps (which should

12 WAYS YOU CAN USE YOUR 35MM AT HOME

PHOTOGRAPHY, LIKE CHARITY, begins at home. Within the confines of your own house or apartment, the drama of your life and the life of your family and friends unfolds. It can be beautifully documented by your camera with the proper techniques. It can also be butchered. What are the proper techniques? During the day, you have windowlight, either direct sunlight or diffused illumination. You also have available at all times the lights from the lamps and other fixtures in your house. If these aren't enough, you can use flash or flood instead of, or in addition to, the regular room lights. Each produces different results. There are also the problems of camera angles, the best focal length lenses, proper film choice (*see page 60*) and approach to your subject. To show you just what you can expect from varying light sources, different lenses and camera techniques, MODERN asked a professional photographer to photograph three friends in a typical home living room. Since few amateurs will want to change film in their cameras for every different lighting condition, all pictures were made on one film, Kodak Tri-X, at lens openings of f/3.5 or smaller (except one where we wanted to show a real need for a faster lens). Photography at home, MODERN found, can be done simply with a moderately priced camera and little if any extra lighting equipment. Without changing a single bulb, lighting in the average house is generally sufficient for normally exposed and developed negatives made at speeds of 1/25 sec. and faster. On these four pages, you may find the answers to your 35mm indoor problems, plus information on where you will find further data on each subject in this month's MODERN PHOTOGRAPHY.—H.K.

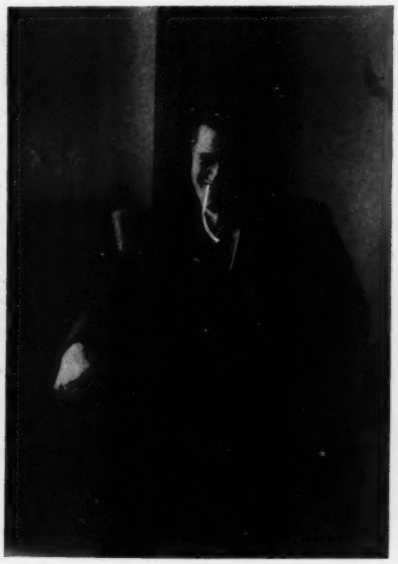
have 100-watt bulbs at least). Rest of room and the sides of subjects away from lamps will have little detail. Note shadows on wall, floor.

INTERIOR, COURTESY N. M. GROSSMAN

BOUNCE LIGHT (see *page 58*) will increase the overall illumination, yet if used in connection with house lamps, preserve the illusion of ordinary house lighting. However, unlike lamplight, faces and the room's interior will appear evenly lit. Exposure problem will be simplified.

DIRECT LIGHT from the camera position, whether flash or flood, lights scene evenly but produces an artificial scene with flat, cardboard cutout subjects and sharp shadows (note shadow of foot on floor). However, if you're trying to shoot a picture using the smallest lens opening possible for maximum detail throughout, direct flash may be what you need.

WHICH LENS SHOULD YOU USE: WIDE ANGLE, NORMAL OR LONG FOCUS?



To make a room seem larger than it really is, or to get maximum depth of field (*above, left*), use a wide angle lens (see *page 64*). However, if you want a more selective view of your subject, with less interior background, try your "normal" focal length lens. You'll also be able to get closer to your subject without running the risk of distorting the size of objects close to the camera (the subject's feet, for instance, in the center picture, above). A long focal length lens can isolate your subject from his surroundings. It's particularly good for portraiture (*above, right*). Cameras and lens combinations used above: Nikon with 35mm f/2.5 Nikkor, f/5.6 at 1/20 sec.; Exakta 58mm f/2 Biotar; Pentacon, 105mm Schneider Xenar f/4; both f/4 and 1/50.

FIVE PICTURE POSSIBILITIES AROUND YOUR OWN HOME

PORTRAITS: Sunlight pouring through a window will help produce a striking portrait with good-textured highlights and dramatic shadows. The shadows from Venetian blind slits contributed to the effective design on face and wall.

DOUBLE FRAME: Doorways or windows can provide a second, interior frame for your pictures. Here subject is framed on bottom by high chair back, on sides by partially open door through which photographer shot.

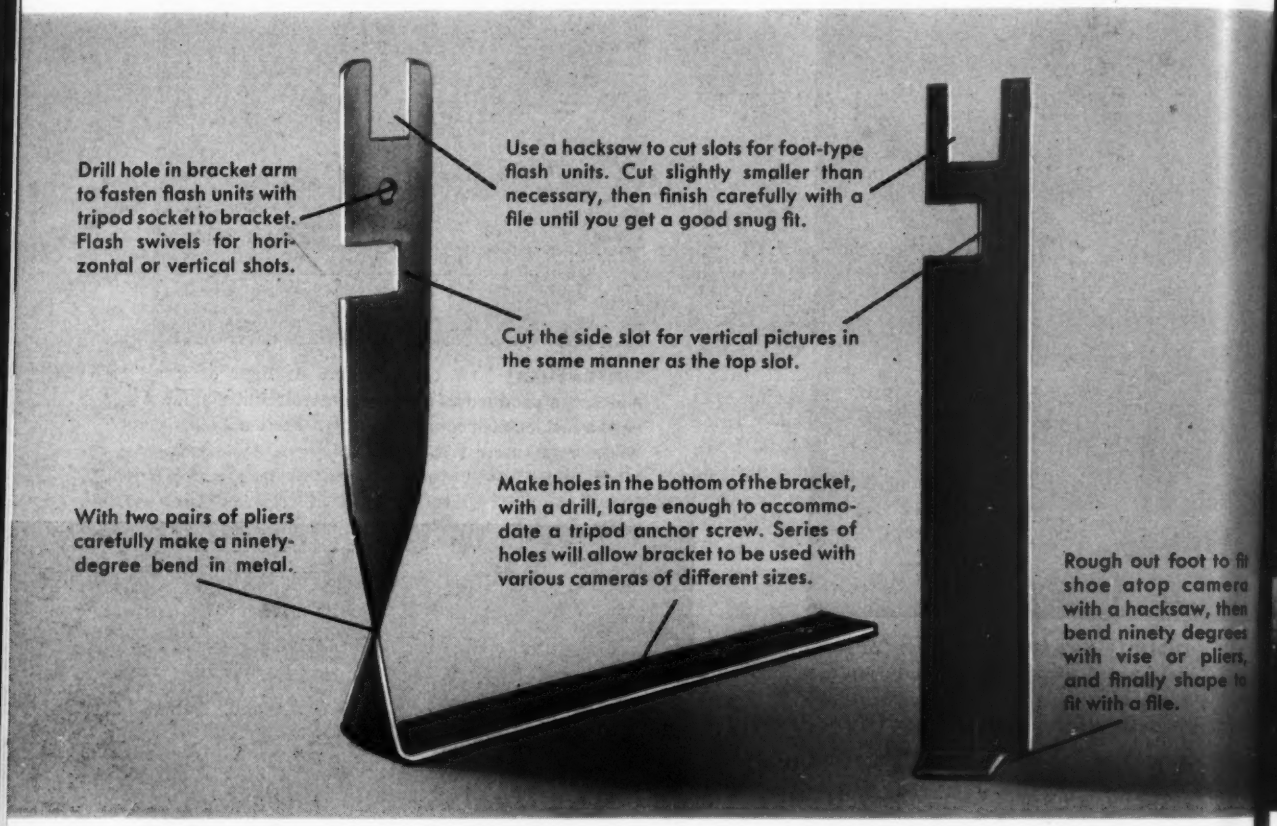
MATCHLIGHT: A candle flame or light of a match can produce an effective portrait, but you'll need a fast lens (or long exposure). Here a 35mm Nikkor was used, f/2.5, 1/20.

TABLETOP: People themselves need not be the only subjects in front of your camera at home. Isolate a few choice objects on a table, alone if the design is interesting, or in combination with some small human element like a hand.

DESIGN: A full figure or head and shoulders portrait isn't always necessary for an interesting picture of a friend. Sometimes a small part of a full figure, like this hand and side of head, will form an interesting composition. For such shots, you'll have to get in close, 3 ft. or less.

a new, easy-to-make

BRACKET FOR



Bracket, at left, attaches to the tripod socket with a tripod anchor screw and fits almost all small hand cameras. Smaller bracket, at right, slips into accessory shoe atop 35 cameras. Both are extremely simple to make.

IF YOU ARE ONE of the thousands of amateurs who have heard about and seen the results of bounce flash, but have never done any shooting with the flashgun off the camera, this easy-to-make bounce bracket is just what you need to improve your flash pictures.

Many amateurs are familiar with the principles of bounce flash. They know that the soft shadows and delicate range of tones obtained by using diffused, indirect light produce much more pleasing photographs than the harsh, direct light from one flash on the camera pointing directly to the subject. Despite this, however, most amateurs are still reluctant to take the flashgun off the camera! Many photographers, including professionals, find they have difficulty holding the camera steady with one hand while the other attempts to point the flashgun ceilingward. And when shooting pictures in crowded places, you are liable to find your flash extension wire tangled up with irate guests.

The brackets solve all the problems discussed and are easy and inexpensive to make. All you'll need to make either bracket is a short length of half hard Duralumin, (or brass) a vise, a 5/8 in. drill, a file, a hacksaw and about 20 minutes of your time. If your camera doesn't have an accessory shoe, you can make the bracket (*left above*) which fastens to the camera by means of the tripod socket. The two slots allow a flashgun which would normally fit the camera accessory shoe to be mounted for either horizontal or vertical shots. The hole in the arm can be used for mounting a flash unit which has a tripod socket on its bottom. Since such a flash unit can swivel, the one hole will serve for both horizontal and vertical positions. The second type of bracket is small and pocketable, will work nicely if your camera has an accessory shoe on the

by TED RUSSELL

BOUNCE FLASH

Kodak flash unit which has tripod socket on bottom attaches with an anchor screw through hole in bracket.

Chico flash unit is held well out of way above Leica M3 by bracket which slips into accessory shoe of camera.

top into which your flash unit would normally fit.

Once you've got your unit mounted on the camera, the big question mark will be exposure. While guide numbers on the flashbulb packages work nicely for direct flash, they simply won't help you for bounce. After much experimenting with exposures, a 1/50 sec at f/11 using Tri-X seemed about right with a nine-foot cream-colored ceiling and a Press 25 bulb in an unpolished reflector. This can serve as a rough guide for black-and-white film. With a slower film, like Plus-X, open up two stops. If you have a low ceiling, close down one or two stops. Luckily the latitude of black-and-white film will take care of a good many discrepancies in exposure. If you're thinking in terms of color, however, be sure and make complete tests *(see page 118)*. The exposure must be quite accurate since color film does not have the latitude of black-and-white.

A few words of warning, however. The bracket you've made is designed to stay rigidly in place. If you keep your camera level all will be well. If you angle it up or down, the light may not hit the ceiling directly as it should. So keep that camera level.

Once you have the hang of it, you'll find bounce flash really enjoyable. You can approach close to a subject or back away without too much worrying about exposure changes—no more fumbling, no more guide numbers and no more arithmetic. Concentrate on taking pictures.—THE END

Editor's Note: The two flash brackets described here are based on a design incorporated in a new bounce flash bracket marketed by Polaroid Corp. for the Polaroid Land camera. Unfortunately, the Polaroid bracket will fit only the Land camera. MODERN ***received permission from Polaroid Corp. to adapt it for general use.***

WHAT YOU

for 35mm photography indoors with black-and-white and color films, under all sorts of conditions.

Here's a word chart with a quick roundup of technical information about such important items as: lenses, shutters, exposure meters, choice of film and developers, synchronization and how to pick the right flashbulb, choosing an electronic flash unit and getting correct exposure with it, filters, floodlamps, and some other important items, too.

It gives you an idea of what you can do with your present camera; also what's desirable in a camera if you're thinking about getting a new one.

No complicated, super-mysterious jargon—just information.

Start here with black-and-white; turn to page 62 for color.

FOR AVAILABLE LIGHT PICTURES

Gone are the days when you had to be a technical whiz to take pictures by existing indoor daylight or house lamps. For this, credit new superspeed films—Kodak Tri-X and Ilford HPS. With a good f/3.5 lens, you can do anything which required an f/2 lens in 1954. With an f/2 lens, you can take a picture almost anyplace.

Most essential item: You need an exposure meter capable of accurate readings in dim light. A dual-range meter is a must; single-range meters are not sensitive enough. For window light, set the meter to the film's daylight exposure index; with house lamps, use the film's tungsten rating.

Guessing at distances is a losing proposition when snapping at wide lens openings and short ranges—the zone of sharp focus is shallow, you're often out of focus. You need an accurate, bright-image, coupled rangefinder, or a single-lens reflex camera.

The camera should have a smooth-releasing shutter, and a range of slow speeds down to 1 sec., especially with an f/3.5 lens.

Tri-X and HPS are very fast films, but the speed you get is dependent to a degree on the developer and how you use it. If you develop for minimum graininess (Kodak Microdol or FR X-33B are good choices), set A.S.A. type exposure meters for 200 in daylight, 160 in tungsten. For more speed, (also more graininess) develop in more powerful formulas, such as Kodak D-76, FR X-500, or Ilford Microphen; set meters to 400 for daylight, 320 in tungsten light. Avoid overexposure, harsh highlights, deep shadows; try for soft, even illumination.

FOR USE WITH PHOTOFLOODS

Most people think of flood lamps in terms of the formal portrait, with powerful lights blinding an uncomfortable subject from several directions. Actually, in combination with 35mm cameras and fast films, floods can be painless, versatile, and very helpful.

The trick is to "bounce" the light off ceiling or walls, to fill part of a room with soft, even illumination, which seems to "belong" to the setting. Used thus, a couple of floods will fill in the dark areas which often make it tough to get good pictures by available light from windows and houselamps.

Camera, lens, exposure meter, film, developer requirements are just about the same as those listed in column 1.

For more formal, closer portraits, bring the lamps nearer to the subject and raise the light level a bit. By using nearby walls as reflectors, you can create soft face shadows, get excellent "modeling" in features.

What kind of floods? For casual, occasional shooting, use one or two 500-watt RFL 2 lamps, with built in reflector surface; they are economical, easy to store.

Or, you may prefer plain No. 1 (250-watt) or No. 2 (500-watt) photofloods in aluminum bowl reflectors (which are light, efficient, inexpensive).

Easiest way to support the lamps is in a clamp-on socket, which grasps the edge of a door, back of a chair, etc. Make sure your clamp-on has: heavy duty socket and wire, powerful rubber covered jaws, sturdy ball-joint permitting horizontal and vertical adjustment, handle to avoid burnt fingers. Mind the fuses!

NEED...

TO PHOTOGRAPH CIRCUSES, SHOWS

Circuses, ice shows, basketball games and similar indoor spectacles are, in a sense, available light pictures. But the problems differ from those described in column 1. Here you are far distant; lighting is harsh and erratic; overexposure is as likely as underexposure; you can't get close enough to use a meter.

Main problem, image size: If you have only a 50mm lens, individuals will be tiny, unless you are at arena-edge. So concentrate on overall patterns. You need an 85-100mm lens to get a respectable-sized image of stars.

Choice of film depends on the show and where you sit. Ice, or shiny wooden floors reflect light up into shadows, or outline figures on a light background (if you're up high). For such, new Kodak Plus-X is fast enough for exposures of 1/200 at f/4 in average spotlights, or 1/50 at f/4 in overall bright illumination. Lack of graininess will be important in the big enlargements needed in order to get large images.

If action stopping is important, if you're close to the arena, or if most subjects are dark, go with Kodak Tri-X or Ilford HPS. But be sure to cut down in spotlights or you'll be hopelessly overexposed (try 1/200 at f/5.6 or 8). No need to push for speed here; stick to fine grain development as in column 1.

These are recommendations, not guarantees of correct exposure. It's a good idea to bracket your exposures (one f-number higher and one lower than suggested). And a tiny penlight will be real handy when loading film, checking the exposure counter, etc.

FOR ALL KINDS OF FLASH WORK

All 35mm cameras have lenses fast enough for flash pictures. More important are shutter, flashgun, choice of bulb. Stick to midget bulbs—they give enough light, are economical, easy to carry.

Most modern cameras with between-lens shutters have dual flash synchronization. At one setting, "M," closing of the flash contacts is timed to synchronize opening of the shutter blades with the peak output of light from No. 5 or Press 25, and Bantam 8 bulbs. This is the best combination for action stopping plus maximum light, allows you to use a wide range of shutter speeds.

The other setting, "X," is for speed light (next column), but at 1/25 you also get accurate sync with *any* flashbulb; use it with gas-filled SM bulbs, or the tiny new M-2, or sync may be "off."

Focal plane shutters (Leica, Nikon, etc.) also have dual sync. Use Class FP (No. 6 or 26) bulbs for action, at 1/100 or faster. With other bulbs, set sync to "X" and use slow shutter speed (1/20).

Pick a flashgun suitable for both direct and bounce flash (see page 58). Use Bantam 8 or M-2 bulbs for direct flash to avoid overexposure. Medium speed films (Plus-X, Supreme) are fast enough. Figure exposure by the guide number system described on page 118.

Use faster film, more powerful bulbs for bounce flash, try this technique wherever possible. Develop for fine grain (see column 1). If you do much direct flash, try Edwal Minicol, a developer specially designed to prevent excessive contrast and density in direct flash negatives.

TO SHOOT WITH SPEED LIGHT

A speed light and a 35mm camera with an f/3.5 or faster lens make an unbeatable combination. The only important camera requirement is that the shutter should have "X" sync.

Your speed light should be dependable, portable, economical to use. Main differences are in the type of power supply. Pick one according to your needs: 110-volt AC only units are least expensive to buy and operate, but you are tied to wall outlets. High voltage dry battery type is worthwhile if you shoot more than 1,000 flashes per year, need big light output. Speed lights with wet cell, rechargeable batteries also are usually for heavy duty.

Units of moderate light output, powered by inexpensive flashlight cells, with 110-volt AC as alternate supply, are good for occasional flash work.

Speed lights used to have flash durations of 1/5,000 sec. and faster; films had to be overdeveloped to get good results. Not so with modern portables. Flashes are in the 1/700 to 1/1,200 sec. range; normal medium fine grain development is suitable.

Exposure with speed lights is calculated by guide numbers (see page 118); the size of the guide number usable with factory processed Kodachrome, Daylight Type, is a useful measure of the unit's light output (column 6, page 63).

Speed lights can be used for direct or bounce flash with the flashtube on the camera (page 58), or off the camera connected by an extension cord. Medium speed films are fast enough for direct flash; for bounce flash, use fast films.

35MM COLOR INDOORS: WHAT YOU NEED . . . .

FOR PICTURES BY WINDOW LIGHT

You need a good, dual range exposure meter (see column 1, pages 60-61). Without it, you'll waste film, time, effort.

High speed daylight type Anscochrome and Ektachrome are best film choices for pictures by daylight coming through a window. With them, you can use an f/3.5 lens successfully, an f/2 lens easily. Kodachrome, Daylight Type, is a much slower film, thus more difficult to use here.

A Skylight filter, or equivalent, is a must with Kodachrome to prevent bluishness in shadows; it's usually not necessary with Anscochrome or Ektachrome, which are inherently "warm."

If the camera is loaded with Type F or Type A film (designed for flash or tungsten light) you can shoot by window light by putting a conversion filter over the lens (see film instruction sheet for recommended filter). Advantages: Shoot by daylight, flash, or tungsten on same roll, using filters as needed, with excellent results. Disadvantage: Ektachrome Type F plus filter is slower than daylight film. However, Kodachrome Type A or F plus filter has same speed as Kodachrome, Daylight Type.

With any color film, try for soft-shadowed face lighting; take meter reading from *important* highlight areas. Outlines of window-lighted subjects often merge with background. Try for "separation" by lighting background with daylight, blue floodlamp, plain photoflood, or houselamps (last two will cause a warm reddish tint, so be sure the light is only on the background, not shining directly on the subject).

WITH AVAILABLE TUNGSTEN LIGHT

Recent advances in 35mm color films haven't helped the photographer who wants to shoot by house lamps or other available tungsten light. In fact, it's now more complicated than it used to be. Formerly, there was Kodachrome Type A, which was balanced to give pleasing colors with photoflood lamps; pictures by house lamps had a slightly "warm" reddish tint.

Recently, Eastman Kodak Co. announced the end of Type A; both Kodachrome and Ektachrome will be supplied in Type F emulsions, balanced to give best results with the light from clear flashbulbs. Pictures by house lamps or other tungsten lights now look very much "warmer" and more reddish. You can "cool" off such pictures somewhat by adding a light balancing filter, such as the Kodak No. 82A, B, or C, which give progressively greater correction. Type F film plus filter has about the same speed as the old Type A—exposure index is 16.

Even without the light balancing filter it's possible to get striking tungsten light pictures. Sometimes the "incorrect" colors add much to the picture interest.

An f/2 lens is almost a must for pictures by available tungsten light. Slow shutter speeds are needed, and a steady hand. Learn how to make use of available props to support the camera or steady your hand (see *page 124*).

Your most important item, again, is an accurate dual-range exposure meter. You'll be dealing with low light levels and precise exposure information is necessary.

It's no great feat to shoot color by available tungsten light. All you need is the right film (and maybe a filter), correct exposure, sharp focus, and a steady camera.

FOR USE WITH PHOTOFLOODS

Photofloods are suitable for formal portraits and still lifes. You need at least two (see column 2, *pages 60-61* for mechanical details). For excellent information on how to use them, pick up a new 35-cent Eastman Kodak publication, *Kodak Ektachrome Film.*

For portraits, a good film choice is Ektachrome, Type F; its colors are somewhat softer in contrast than those of Kodachrome, and it gives more pleasing shadows with plenty of detail. However, for still lifes you may prefer the slightly extra "punch" characteristic of Kodachrome. An 82A or similar light balancing filter is needed to get "correct" color rendition with Type F films; no filter needed with Type A.

An f/3.5 lens will do, if you don't mind slow shutter speeds (1/10 to 1/2 sec.) and a tripod. Exposure meter is just as important here as for available light picture taking (columns 1 and 2).

TO PHOTOGRAPH CIRCUSES, SHOWS

With an f/2 lens, Type A or Type F film, and a steady hand, you can do wonders at the circus or an ice show. Costumes are colorful, and the spotlights are in various hues, too. "Correct" color renditions is not too important, because there is a large element of fantasy in most spectacles of this kind. However, might as well start off right —with Type F film, use an 82A or similar light balancing filter. Colors will be a trifle "warm" but quite pleasing.

Film choice? In the harsh, contrasty lighting of the arenas, Ektachrome offers the advantage of relatively soft constrast, somewhat wider latitude than Kodachrome. However, Kodachrome is superior in sharpness, and absence of graininess; since images are likely to be rather small anyway, this is an important consideration.

Here are exposures found to be successful for "The Greatest Show on Earth," the circus at Madison Square Garden, New York.

With general bright light for spectacle numbers, 1/30 at f/2. Same for performers on the arena floor in colored spotlights. For elephants, other dark subjects, use 1/15 or 1/20 at f/2. Trapeze artists and other performers who are up high, and therefore closer to the spotlights, are more brightly lit; shoot at 1/50 and f/2, and bracket exposures (see column 3, *pages 60-61*). These lighting conditions may vary in other cities, but they provide a guide to start with.

Don't use daylight type films; they offer no speed advantage and colors will be unsatisfactory.

FOR ALL KINDS OF FLASH WORK

All the mechanical requirements for lenses, shutters, synchronization, flashguns, are the same for color as for black-and-white (see column 4, *pages 60-61*).

Type F films are balanced to give pleasing color rendition by the light of clear flashbulbs such as No. 5 and Press 25. This combination gives the highest guide numbers (see *page 118*), greatest covering power and range. Type F films also go well with the smaller Bantam 8 and tiny M-2 bulbs, which are suitable for direct flash at moderate distances.

Daylight type Anscochrome, Ektachrome, or Kodachrome can also be used indoors with *blue* flashbulbs, which give good results, but not as much light as clear bulbs.

Bounce flash is just as superior to direct flash with color film as it is with black-and-white. Best combination is Type F film and No. 5 or Press 25 bulbs (daylight type film and blue bulbs are also usable). Important point: you must use a white ceiling to bounce the light, and stand well away from any colored walls. There's excellent information on shooting bounce flash pictures in the new booklet *Kodak Ektachrome Film* (35 cents). We recommend use of the bounce flash bracket shown on *page 58* as the handiest way to bounce plenty of light off the ceiling.

TO SHOOT WITH SPEED LIGHT

The flash from a speed light is similar to daylight in color quality, so daylight type color films are the ones to use. Anscochrome and Ektachrome are first choices because of their high speed: Kodachrome is also usable.

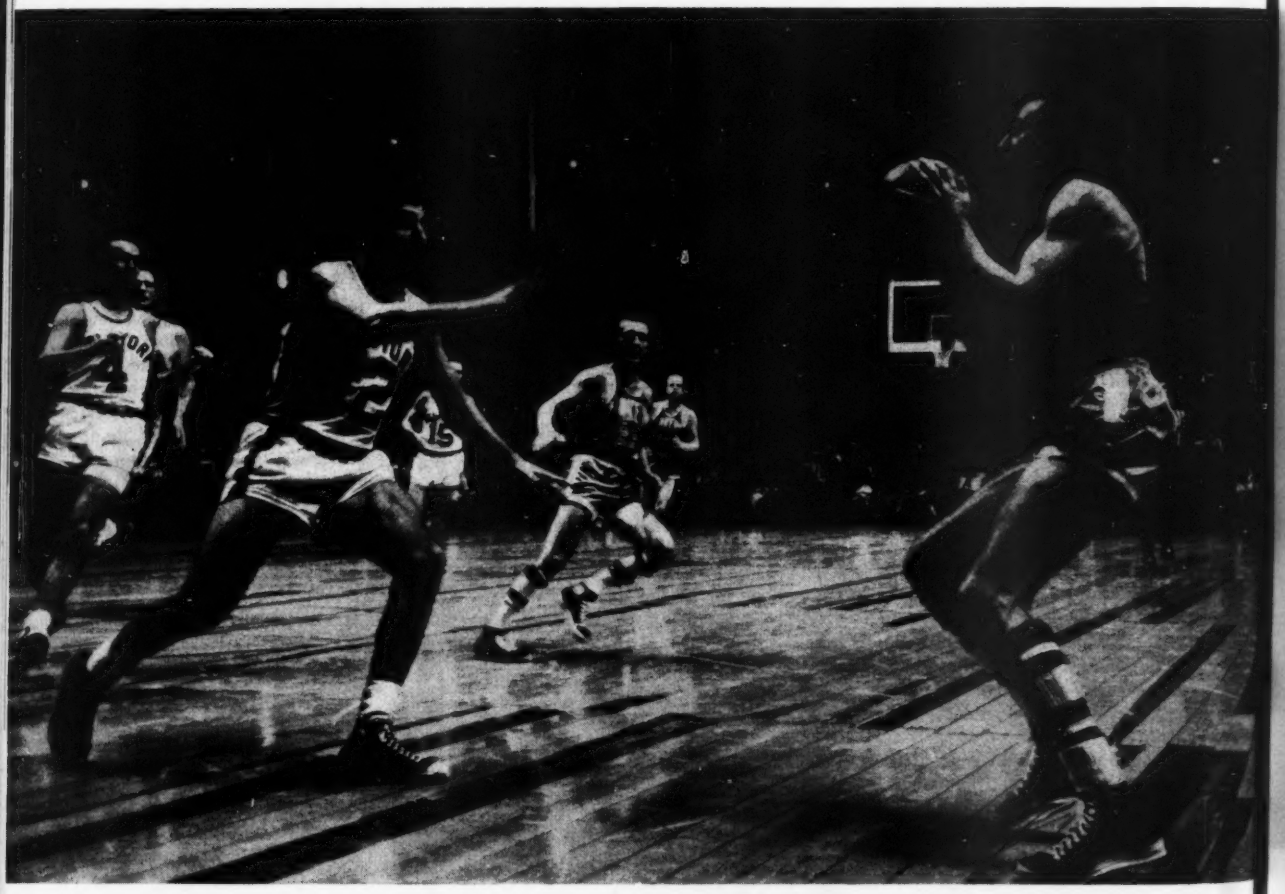
Main question: Have you enough light output? Exposures are figured on the guide number system (see *page 119*). A speed light will be inadequate for general indoor color photography if it has a guide number of less than 30 with factory processed Kodachrome, Daylight Type. Many of the lightweight, low-priced portables give a guide number of 30. It takes a pretty powerful portable speed light to give a guide number of 40-45 with Kodachrome, and for a guide number of 60-65, you have to go to extra large, expensive outfits.

Of course, with Anscochrome and Extachrome higher guide numbers are possible. Make your own tests with the faster films to establish a usable guide number, as described on *page 118*. This is particularly important if you intend to do any bounce flash. Many units don't have enough light output to use bounce flash successfully with color films.

THE IDEAL LENS?

Should the 35mm "wide angle" replace the "standard" 50mm?

IS 50MM really the best "normal" focal length lens for working indoors? Although most camera manufacturers have been supplying lenses of about that focal length as "standard" with their cameras for years, more and more professional photographers are finding the shorter focal length 35mm a far more practical and versatile lens. The reasons are fairly obvious. The shorter focal length gives you a far deeper zone of sharp focus at any given aperture and camera-to-subject distance than does a 50mm lens. You can shoot fast without too much refocusing and your background, often an important, integral part of your picture, will have a better chance of remaining sharp. Also, you and your subject can move around more freely while keeping within the deep zone of sharp focus. In small rooms, where even moving back to the far wall may not be sufficient to get the picture you want, a 35mm lens may do the trick, with room to spare. For what specific subjects is the 35mm lens useful? MODERN asked three professional photographers who favor it. The captions and pictures indicate their answers. Perhaps you may want to follow their lead.—H.K.



FOR ACTION: "Most closeup action shots made indoors are meaningless if they are made with a 50mm lens; this focal length centers interest on only a tiny segment of the whole picture possibility," claims Marvin Newman. "Direct flash, favored by many, isolates this small segment even further. My 35mm f/2.8 Biogon lens not only captures the main action (here a player faking a shot) but also relates it to everything else occurring, all within the zone of sharp focus." Newman used the regular court lights to shoot at f/2.8 and 1/250 sec. on Plus-X film with his Contax II. Development was "pushed" in Promicrol.

FOR PORTRAITS: "I use a 35mm lens for 80 percent of my indoor shots," says Sanford Roth. "When photographing people, the 35mm lens covers a greater area and relates the subject (here author Colette) to the surroundings (her cat and the objects on her bed tray). Of course you've got to be careful of your camera angle since the shorter 35mm lens will exaggerate the size of the objects closest to it. Be careful of shooting upwards at people, of hands too close to the camera. They will appear quite large. However, I often find this particular distortion quite interesting and useful in emphasizing points I wish to make in my pictures." Roth photographed Colette with a Contax II and Biogon lens at 1/50 sec. and f/2.8.

FOR GROUPS: "My wide angle 35mm Summaron lens is absolutely indispensable for indoor assignments," observes Arthur Lavine. "This dinner table shot would have been impossible without it. To get sufficient height, I climbed a ladder, with my Leica loaded with Ilford HP3, and figured an exposure of 1/50 sec. at about f/10 would be fine for skin tones. For maximum depth of field, I employed the rangefinder to find the distance to the man at the table end, and the distance to the closest figures in the foreground. I then focused my lens so that these two distances remained between the limits of the depth of field scale engraved on the lens barrel."

35mm picture taking ideas:

23 INDOOR PICTURE PROBLEMS

IN THE ART of photography, as in any other fine art, the test of success is the artist's ability, in popular jargon, to "see." You notice a picture situation, say a girl smoking a cigaret (*page 77*). Your impulse: make a photograph, fast. But how do you interpret that situation, what do you bring to it when making the exposure?

This 35mm picture section is directed to those whose "seeing" and translating abilities are not always in tune. Freeing the preconceived picture idea and getting it on the negative involves more than routine techniques of setting shutter and lens, focusing, exposing, and later, developing the film. These steps must be altered and refined each time you meet a new type of picture situation. Since subject should dictate technique, you must know when a telephoto lens will produce a more effective result than a normal focal length lens. You must be alert and willing—to add or delete some quality in the picture to gain a particular effect (Balish picture at *right*). You must realize when parts of the picture should be thrown out of focus (*pages 80-81*).

The virtues of size, ease of handling, film capacity, etc., of the 35mm camera are already well-known. That most miniatures can be used in miserably low light (because of fast lenses and the new 35mm films that are greatly improved in speed and graininess), is not our immediate concern here. How you work with these tools *is*. Following are some of the picture situations you may encounter along the way. The "solutions" are neither pat—nor final—but simply suggestions which you can test to obtain the result you visualize during that split-second before the exposure is made.—D. J.

DOES GRAININESS ADD—OR DETRACT? IT DEPENDS ON SUBJECT

LEONARD BALISH

Is graininess a liability—or an asset? For such a mood picture as this, that dramatically suggests the aura of the Ringling Brothers Circus, it seems best to dispense with detail. Not all subjects are suited for such "grainy" treatment; concentrate on fine grain wherever the individual details of the subject have meaning for the picture. By properly exposing today's new films like Tri-X or Ilford HP3, and by developing them according to the manufacturer's recommendations, you *can* get high speed plus reasonably fine grain when you want it.

LOUIS STETTNER

THREE SOLUTIONS TO THREE LIGHTING PROBLEMS IN BLACK-AND-WHITE OR COLOR

Wherever there's *any* light indoors, you can often use either black-and-white or color film. Many films are sufficiently fast to permit making pictures at shutter speeds that stop moderate action; for example, facial expressions that make for spontaneous, unposed pictures. Fast lenses, too, and a variety of shutter speeds found on many current 35mm cameras will let you adapt to most available light situations. But these differ: you treat a window-lit subject one way, a tungsten-lit subject another. What happens, for example, if the main source of light is "staring you in the face" as in Stettner's Paris cafe scene, *above*? Sometimes you can change the camera angle, so that light falls more easily upon your subject's face. In this case, however, Stettner *wanted* that particular angle, although it meant shooting into the light. He exposed for the objects within the room, let the window area go white. Leica IIIf, Super-XX, f/2 and 1/10 sec. There's a similar camera angle,

LISA OBERT

but a different solution to the treatment of light in Lisa Obert's shop interior picture, *top, this page.* She disregarded the window light, provided her own—flash from a No. 25 bulb—and used Kodachrome Type A (tungsten type) film. A guide number of approximately 100 (from a Sylvania Flash Slide-A-Guide) gave her an exposure of f/8-11 and 1/25 sec., just about the same exposure (or it's equivalent) which she would have used outdoors. Bob Willoughby's Kim Novak, *at right,* shot during the making of *The Man With the Golden Arm,* shows a special kind of available light: film studio lights. You may not find yourself "on location," but you might find subjects in the limelight of night clubs. The problem—general low light level accented by bright spots—is the same. Subjects won't stay in bright lights for long and you may see a potential picture on the fringe of a spotlight. Willoughby exposed wide open —f/1.4 and 1/15 on Type A Kodachrome. Nikon.

BOB WILLOUGHBY

LEO STASHIN

NORMAN ROTHSCHILD

YOU'LL MEET UNCOMMON LIGHTING SITUATIONS: MAKE THE BEST OF THEM!

Although Lisa Obert (page 69) always uses tungsten type color film, general practice has been to use daylight type film when shooting indoors—*if the scene is even partly lighted by daylight.* Leo Stashin's Home for the Aged, *above*, combines window—and fluorescent lights. He used Daylight Type Ektachrome, Contax D, f/2 and 1/20 sec. Rothschild's fellow-airplane passenger, *right*, was lighted only by windowlight. Airplane vibration required fast shutter speed, 1/100, and consequent aperture of f/1.8 on Daylight Type Kodachrome. Close-up effect is due to longer-than-normal focal length lens, a 90mm Angenieux on an Exakta; versatile feature of many 35mm cameras is interchangeability of lenses for special picture effects.

Simulating the light which might be cast on a performer, Harold Feinstein lighted singer Dorrie Glenn with one flood. He placed it close to her, to left of (and slightly above) the camera so that an intense semi-rim light illuminated her features, caught along her mouth to suggest her profession of singing. In nearly any light (except when light is behind camera), there's the problem of lens flare. Be sure direct light does not shine into the lens (a lens shade will help). Feinstein used a Pentacon (eye-level reflex) camera and could watch for glare right on the ground glass. When necessary, he moved the camera to avoid this difficulty. Exposure—f/5.6 and 1/50 sec.—on Super-XX was selected to register lighted skin area only.

FOR CANDID PORTRAITS, USE A FAST LENS— AT WIDE APERTURES

Picking a subject out of a crowd is not easy. The task was even more difficult for Ray Jacobs, whose subject, *right*, was surrounded by the distracting glitter of *objets d'art* and people at an antiques show. She wasn't posing. Facing in the other direction, Jacobs guessed the distance to be three feet, set his Canon accordingly, then whirled around to make exposure: f/2 and 1/25 sec. Wide aperture put busy background out of focus. Arthur Lavine's party picture, *below*, illuminated by dim room light, required lens setting of f/2.8 and fast film (Ilford HP3, over-developed in Promicrol) in order to expose at 1/100 sec. to stop moderate action.

RAY JACOBS

ARTHUR LAVINE

Should you shoot up—or down? Camera angle, which can heavily weight the meaning of a picture, is generally determined by the subject and the nature of the photographer's intent. Could the Paris coffee-drinker, *right*, have been as effectively pictured from a lower angle? Would the raised lorgnette, *below*, have looked quite so grandiose—or would the photograph have carried quite such satire—if Ray Jacobs had used the camera from above, or even from eye-level? If you anticipate expressions or gestures that are picture material, pre-set your camera controls and pre-focus the lens, then shoot quickly. Van Sickle's Leica was ready at f/2.8 and 1/100. Jacobs' Exakta, set at f/2.8 and 1/25, was used as a waist-level reflex. He hung it by a strap around his neck, pretended to clean lens, until subject unwittingly struck pose.

KENNETH VAN SICKLE

RAY JACOBS

DESIGN IS WHERE YOU FIND IT: IN NATURE, AND OTHERWISE

Are you a symmetrist? Then look to nature. It's full of orderly design subjects for black-and-white pictures. Harold Feinstein, who found the turtle, *right*, was fascinated by pattern on its tummy, made photograph in following manner: he set creature bottom up on a piece of translucent glass (in this case, plain window glass was overlaid with tissue paper) which he lit from beneath with an ordinary 100-watt bulb. To emphasize dark spots against lighter-colored shell, Feinstein used Kodak Micro-File film in his Pentacon. All planes of the turtle are in sharp focus because he shut 40mm Makro-Kilar lens down to f/11. Exposure was 20 sec.

If you intend to accent lines (chair backs, here) select a camera angle that will provide a plain background. Chairs and sleepers reposing in a white-walled room, *below*, were seen as an asymmetrical design by Arthur Lavine. By supplementing the existing skylight with bounce flood, he avoided harsh shadows, and just managed to keep everything in focus from foreground to background by using a wide angle lens on Leica IIIf. Exposure: f/8, 1/50 sec.

Violins, *opposite page*, cluster together in music shop window like hurried eighth notes. Repeated forms, a good source of pattern pictures, are often found on store counters, in windows. Jaffe underexposed the backs of the violins to keep them semi-silhouetted; very bright street is somewhat overexposed.

ARTHUR LAVINE

HAROLD FEINSTEIN

MORRIS JAFFE

BOB HENRIQUES

FORMAT: LET IT COME FROM THE LINES IN THE PICTURE —BUT BE WILLING TO CROP!

The dimensions of the 35mm negative (1 x 1½ inches) are just as conducive to composing a vertical picture as a horizontal one. But if you're in doubt as to which format to use, one solution is to let the dominant lines dictate the format of the picture. Eartha Kitt's horizontal gesture, *above,* immediately suggested a horizontal format to Bob Henriques. For Joan Collins, however, seated on the *opposite page,* Jacques Lowe chose a vertical format. Why? Follow the line from the top of her head to her left shoulder, down the arm, across to the other braceleted arm and up to her face. The vertical elipse fits nicely into the vertical picture shape. Lowe's picture was perfectly organized, and his subject was relatively motionless—which gave him time to think about camera angle and composition. He was therefore able to move in and fill the negative. Often, however, you see a picture happen so fast that there's no time to think about filling the negative. Make a grab shot anyway, and crop later during enlarging to accent line. That's what Bob Henriques had to do. He shot at peak action to catch expression and gesture, cropped later (this is about half the negative) to accent line of arm and eliminate extraneous detail. Miss Kitt was stopped by a Nikon, Super-XX, f/2 and 1/100 sec. Joan Collins: Nikon, 50mm lens, Tri-X, f/4 and 1/30 second.

JACQUES LOWE

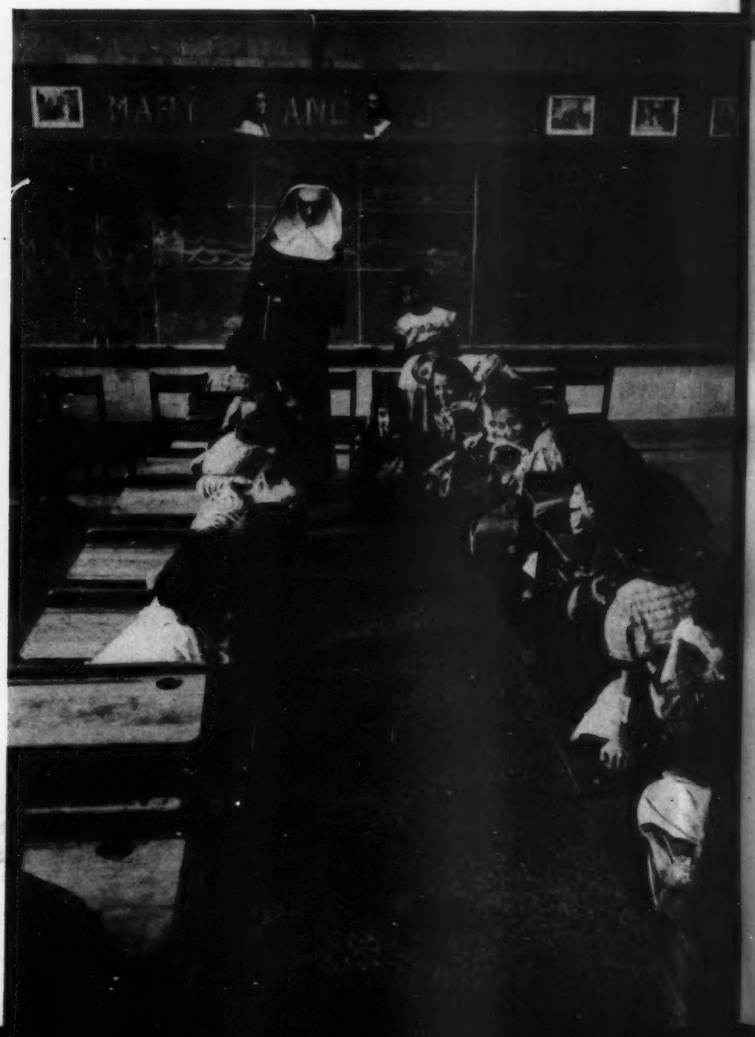
IF CHILDREN ARE CAMERA-CONSCIOUS, HERE ARE FOUR WAYS TO GET AROUND THEM

A prop in the form of a pert *chapeau* delighted Morris Jaffe's subject, *left, below.* For little girls, a bit of finery will usually attract more attention than a camera; for boys, of course, a toy such as a sensible dump truck may be quite enough encouragement to forget the photographer. Here, Jaffe moved about the room until he found a perfectly plain background, made exposure at f/4.5 and 1/30 sec. on Tri-X with his Nikon. Available light came primarily from a nearby window.

Whenever a stranger enters a schoolroom, he can't help being a distraction. If the intruder is a photographer, camera-consciousness, an additional distraction, can spread like wildfire. One way to divert classroom attention from the camera is to engage the teacher's help. In directing ball-bowling activities, teacher *below* created a game, amused the pupils, and introduced action for Arthur Lavine's photograph. Since he wanted the picture to have depth as well as good definition, he used a wide angle lens on his Leica (see *page 64* for more details on the wide angle lens). Exposure was approximately f/9.5 (midway between the apertures of f/8 and f/11) and 1/100 sec. on Ilford HP3. Illumination: windowlight and overhead incandescents.

MORRIS JAFFE

ARTHUR LAVINE



SONJA BULLATY

Since most children love to peek around doors—or through peep-holes—exploit these natural frames. They may provide a strong design element, the way a schoolroom play structure did *above*. Sonja Bullaty needed supplementary light, bounced light from two floods off ceiling. Had flash or flood struck the white boards head-on, they would have been harshly overexposed. Children readily adapt to bounce light and it is an evenly distributed, *constant* illumination that gives you freedom to focus quickly on candid scenes. Exakta, Tri-X, f/4 and 1/25 second.

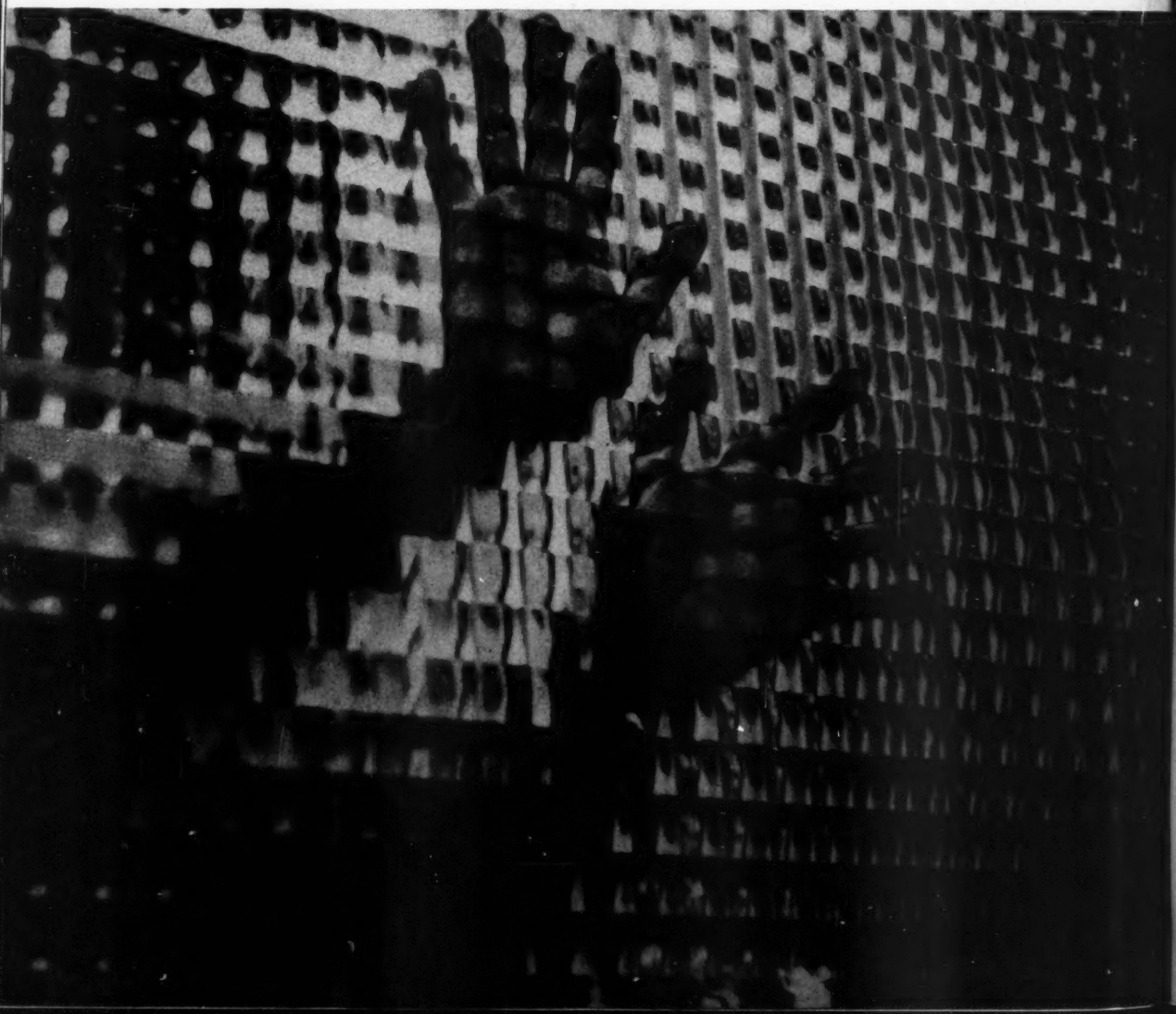
LEO STASHIN

Woeful child, *right* temporarily lost in Coney Island turmoil, was found by Leo Stashin's Contax D. Psychology—or common sense—would question use of strange and perhaps frightening objects like big bulky cameras, flash guns or speed lights when a child is upset. By means of Tri-X, a wide lens opening (f/2) and relatively slow shutter speed (1/20), Stashin was able to work quietly, unnoticed in the somewhat dim light.

THREE LESSONS IN FOCUS: USE IT SELECTIVELY FOR CREATIVE PICTURES

When a dentist friend placed his hands against a glass office partition, *below,* Arthur Lavine had a startling situation to play with. He made a straight shot, with everything sharp, before making the picture shown. Although palms and fingers (as well as the glass directly under them) were in sharp focus at f/2, the picture area nearest the camera is blurred. The resulting fantastic effect enhances the feeling of "hands appearing from nowhere." At *right, opposite page,* Burt Owen focused very slightly in front of cigar ash. It's almost perfectly sharp, while the face was thrown 'way out of focus. Owen used a 58mm Biotar lens on his Hexacon (with the Biotar, you can focus as close as 18 inches). His subject was facing a brightly sun-lit window (Owen and Hexacon were in between). Since Owen wanted him to "float" away from the cigar ash, he purposely included the eyeglass reflections because he feels they add a buoyant and abstract quality to the photograph.

ARTHUR LAVINE



BURT OWEN

Usually simple to apply, the principle of "framing" can become increasingly difficult as the frame gets more complex. How do you keep a frame from overpowering the rest of the picture? How do you use a frame to best advantage? In his Indian Mission church picture, *right,* Arthur Lavine chose one of about twenty-two panes of glass in the church vestibule to frame altar boys only. Since the windows were fairly near the camera, and the altar (on which he focused) was at some distance by comparison, the vestibule window frames are unsharp. Although they have a pattern of squares and diamonds, they have been used so they do not conflict with the interior scene. To make sure the boys would be perfectly sharp, Lavine used a wide angle lens, focused it carefully according to the depth of field scale to get in the maximum zone of sharp focus. Exposure: f/5.6 and 1/20 sec. Additional problem was parallax—with wooden strips that separate glass so close, he couldn't be sure they wouldn't chop off boys' heads, or other interior details. So he made many exposures, changing camera angle a little bit each time.

ARTHUR LAVINE

GROUP viewer, this one's the Arrow-View, has large magnifying glass set in front of transparency. It's often lit by self-contained batteries. Two, three or even more people can view a slide at the same time with the unit held at not quite full arm length.

BINOCULAR viewer, such as this Sawyer's Bi-Lens, is recent development, allows one person to view single transparency with both eyes, giving an illusion of three-dimensional depth. Optical system usually consists of mirrors and two magnifying eyepieces.

REPORT: 35MM SLIDE

by NORMAN ROTHSCHILD and HERBERT KEPPLER

A SMALL HAND VIEWER is a mighty convenient thing to have around for enjoying 35mm color transparencies —a handy thing that is, if you have a good one. Fortunately there are many that fit the bill, but the purchaser is liable to find himself wandering around in a nightmare of viewers—all shapes, prices and sizes—unless he has some way of knowing what's available and how he can test the viewers for quality. Since nearly every 35mm color fan at one time or other generally thinks about getting a good viewer, a brief look at the field with some comments on the various viewers seems in order.

Roughly, there are five different types of viewers (*see pictures above*):

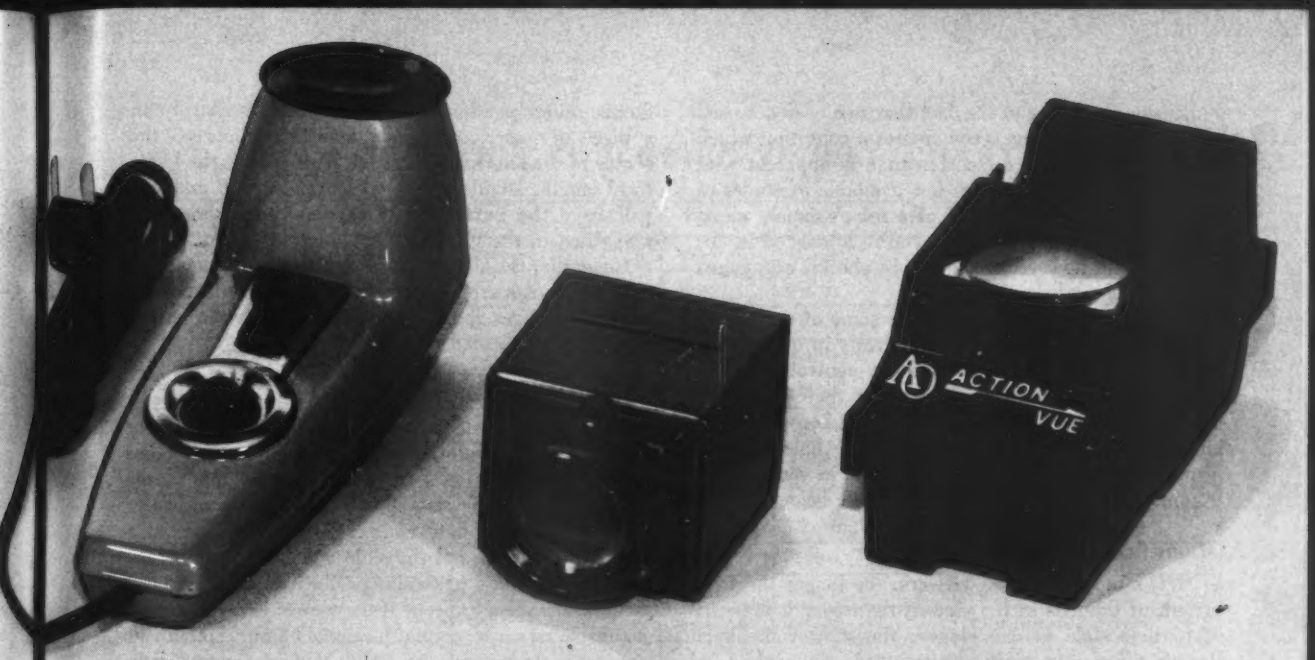
1. The group viewer, which two or more people can use at the same time, has a large magnifying glass so the viewer can be held some distance from the eye. It can also be brought nearer for close inspection of slides.

2. The binocular viewer has a system of prisms or mirrors which allows each eye to see the slide separately. The viewer must be held directly up to your eyes, so it's only good for one person at a time.

3. The integral light source monocular viewer, like the binocular, must be held directly to your face, but you use only one eye instead of two. A light source is built into the unit, hence the name integral (group and binocular viewers also usually have integral light sources).

4. The external light source monocular viewer is much like 3., but doesn't have its own light source. Instead you hold the viewer towards an external source, such as a lamp. This is the simplest of all viewers.

5. Automatic viewers featuring slide-changing mechanisms are the latest additions to the scene. You stack your slides in place and, by means of a lever, run them through the machine. Some of these instruments have been designed primarily for cardboard mounted glassless slides and may not accommodate thicker slide



INTEGRAL MONOCULAR viewer, like the new Kodak Dial-Lite has variable focus single eye viewing only, but features built in light source by battery or house current.

SIMPLE MONOCULAR viewer, such as the Zadiix, is among the least expensive units. Some feature focusing, others are collapsible. All must be held up to an outside light source for use.

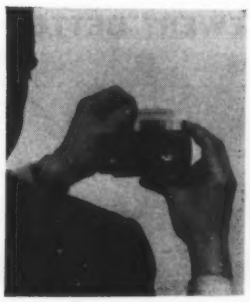
AUTOMATIC viewer, a recent innovation, features changer for cardboard mounted slides. This is the AO battery-lit Action-Vue.

VIEWERS

mounts. Optical systems may be similar to 1., 2., 3. or 4.

How good an image do these five viewer types provide? Basically, the group viewer shows an excellent image for the person looking directly into it but the view for others not centered over the magnifying glass may be distorted. The amount of distortion, frankly, depends on the quality of the magnifying glass. It is possible that a magnifying glass could be designed without such distortion, but the price would probably be prohibitive. Incidentally, examine the group viewer with both horizontal and vertical slides, observing image quality at the corners. Also look for color fringing at the edges of the transparency, and barrel- or pincushion-shaped distortions, where straight lines in a transparency appear to bend when seen through the viewer. Also check the group viewer for the five picture faults shown on *page 84*.

The binocular viewer, although it looks like a stereo viewer, does not show your pictures with true three-



Bi-Lens binocular viewer

Dial-Lite monocular viewer

Mico-Vue group viewer

Action-Vue automatic

dimensional effect. But the fact that two eyes are used separately to view one scene creates a condition which suggests more depth dimension than is apparent with the monocular viewers. The few available examples of this construction seemed to give an extremely clear, moderately enlarged image. If you're interested in one of these units, however, make sure by checking it against the photo chart *below*.

The monocular viewers produce some of the largest images of any viewers and vary greatly in quality and price. Some have variable lighting controls and extremely good optics. Others, without their own light source, are very inexpensive, so you can keep a number around if you want to show slides to a whole group of people. Some fold so you can slip them in your pocket. Again, check them with the photo table *below*.

Magnification and viewing angle

Here's the paradox in viewers: the longer the focal length of the lens in the viewer, the easier it is to see the whole slide in one glance; the shorter the focal length, the more magnification possible. So, as the focal length is shortened, the image size produced does become larger, but you'll have to shift your eye or eyes around to see all parts of the slide. If magnification is extreme, it may be difficult to keep the entire image in focus simultaneously. Also, if focal length becomes too short, distortion and aberrations will become much more apparent.

Just what is the magnification of the various viewers? Although manufacturers haven't agreed on any one system or charting it, you can find the actual magnification of your own monocular viewer if it has a removable eyepiece. Here's how: on a clear day, using the magnifier as a lens, focus the sun's rays sharply on a piece of paper. Measure the distance between the center of the lens and the paper. This will be the lens's focal length. Divide this focal length into 10 and you will have the number of diameters your slides are magnified in the viewer.

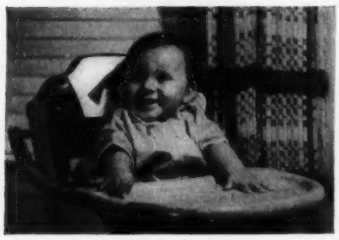
Generally, the shortest focal length (greatest magnification) lenses are mounted in the monocular viewers, while the longer local length lenses are found in the group and binocular viewers.

External light sources

Viewers which do not have built-in (integral) light sources are generally less expensive and often more compact than the ones that do. However, the image produced by the viewer will vary in intensity and color depending on the light source. Point the viewer at a pink-shaded lamp and the slide will have a pink cast. Fluorescent lights generally produce off-color results. Best results seem to occur if the viewer is held towards an unshaded white, regular household bulb. If the image seems too strong, you can reflect this light onto a piece of white cardboard and point the viewer towards the cardboard instead.

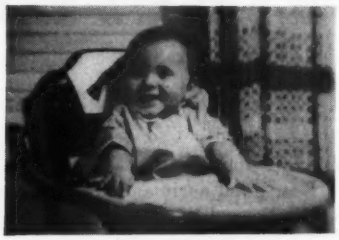
Most of these viewers using an outside source have a diffusing medium behind the slide. In many viewers the diffuser is ground or opalized acetate or some other plastic. Some have opal or ground glass. The advantage of the plastic is that it will not break if handled roughly, while the glass is less subject to scratches, buckling or warping. Some of these viewers are designed to accept an accessory light source, either battery or 110-volt powered, which converts the viewer to one with an integral light source. (*Continued on page* 127)

BUYING A VIEWER? BETTER CHECK THESE POINTS FIRST.

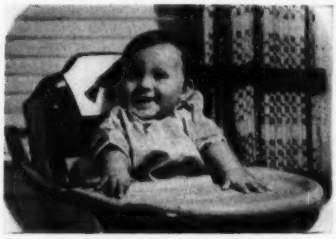


Good image **means that the picture is clear and sharp from corner to corner. Light's even, no hot spots.**

Grainy image **may be caused by a coarse diffusing screen too close to the slide, not enough out of focus.**



Lack of sharpness **in center or at edges may be due to the magnifying lens being too short in focal length.**



Cut off corners **are sometimes produced when Bantam slides are used in a viewer designed for 24 x 36mm.**

Uneven illumination **is often caused by a poorly designed integral light system which favors edge of slide.**

Hot spot **in viewers using external lighting indicates that the diffuser behind the slide is not doing its job.**

MODERN'S EXCLUSIVE VIEWER CHART

NAME	MANUFACTURER	MADE OF	LENS	VIEWING	VIEWING LIGHT	NOTES & PRICE
Acme	Acme Viewer Co.	Plastic	Simple fixed focus	Monocular	External	98¢
Action-Vue	American Optical Co.	Plastic	Simple fixed focus	Group	Battery	Automatic changer for 25 cardboard slides. $9.95.
Admiral Slide/Light	Admiral Photo Products Co.	Plastic	Simple fixed focus	Group	Battery	Takes strip 35, 16 and 8mm. $4.95.
Arcadia De-Luxe Commander	Arcadia Mfg. Co.	Plastic	Simple adjustable focus	Group	Battery	Takes strip 35, 16 and 8mm. Folds to fit pocket. $5.95
Arcadia Regular	Arcadia Mfg. Co.	Plastic	Simple adjustable focus	Monocular	Battery	Takes strip 35, 16 and 8mm. Folds to fit pocket. $4.95.
Argus PreViewer	Argus Cameras, Inc.	Plastic	Simple fixed focus	Group	Battery	$7.95
Arrow-View	Arrow Metal Products	Plastic	Simple adjustable focus	Group	Battery	$5.95
Bi-Lens	Sawyer's, Inc.	Plastic	Simple fixed focus	Binocular	External	Has mirror system. Slide is viewed with both eyes. $4.95.
Brumberger Previewer	Brumberger Sales Corp.	Metal	None	Group	110-volt AC or DC	Fits slide files. $2.49.
Caspeco	Camera Specialty Co., Inc.	Metal	Simple fixed focus	Monocular	External	$2.95
Cortland	Cortland Products Co.	Plastic	Simple fixed focus	Monocular	Battery	$2.95
Fold-Vu	R. C. Spiro	Metal	Simple	Monocular	External	Folds to fit pocket. $1.50.
Guild Vistar	Craftsmen's Guild	Plastic	Anastigmatic—double focusing	Group	Integral, battery or AC accessory	$7.95 $1.95 for swivel table stand.
Guildlite	Craftsmen's Guild	Plastic	Achromatic—adjustable focus	Monocular	Battery	Takes strip 35, 16 and 8mm. Lens removable for cleaning. $4.95.
Imperial Plastic	Chromat-O-Scope Co.	Plastic	Simple adjustable focus	Monocular	External	$2.95
Imperial Wooden	Chromat-O-Scope Co.	Wood	Simple adjustable focus	Monocular	External	$4
Kodaslide Dial-Lite Model A	Eastman Kodak Co.	Plastic	Simple adjustable focus	Monocular	Integral, for 110 volt house current	Brightness can be regulated. Has 8' cord. $12.95.
Kodaslide Pocket Viewer	Eastman Kodak Co.	Plastic	Simple fixed focus	Monocular	External, 110 volt accessory illuminator available	Viewer folds. Illuminator has 8' cord. Viewer: $1.95. Illuminator: $2.95.
Lampco Grand-view 2 x 2	Los Angeles Molded Products Co.	Plastic	Simple fixed focus	Monocular	External	$1.25
Meston	Meston's Travels, Inc.	Cardboard	Simple fixed focus	Monocular	External	Comes apart to act as storage compartment for slides. $1.
Mico Pocket Vue	Mico Photo Products	Plastic	Simple	Monocular	External, battery accessory	Folds to fit pocket. $2.95. $1.95 for battery attachment.
Mico Tele View	Mico Photo Products	Plastic	Simple	Group	Integral, battery. AC accessory available	$5.95
Mico Vue	Mico Photo Products	Plastic	Simple	Group or Monocular	External, battery accessory available	Gravity-fed compartment holds 36 slides. $7.95 with Mico Lite. $5.95 without Mico Lite.
Mico-ette	Mico Photo Products	Plastic	Simple	Monocular	External, battery accessory available	$1 $1.95 for battery attachment.
Mini-Lite	Mico Photo Products	Plastic	Simple fixed focus	Monocular	Battery	$2.95
Mini-Master	Craftsmen's Guild	Plastic	Simple fixed focus	Monocular	External. Battery operated illuminator available as accessory	Viewer: $1. Mini-Liter: $1.95.
Multipix	Paralex Instrument Co., Inc.	Metal	Simple adjustable focus	Monocular	External	Has automatic feed magazine, holding 20 cardboard slides. $14.95.
Opta-Vue	Optics Mfg. Corp.	Plastic	Simple fixed focus	Group	Battery	$9.95
Pak	La Belle Sales Corp.	Metal	Simple adjustable focus	Monocular	External	Magazine holds and shows 10 cardboard slides automatically. $4.95.
Pictar	Mast Development Co., Inc.	Plastic	Simple fixed focus	Monocular	External	$1
Taylor-Merchant	Taylor-Merchant Corp.	Cardboard	Simple adjustable focus	Monocular	External	Folds up for mailing. 2x2: 40¢ 2¼x2¼: 50¢
Testrite	Testrite Instrument Co., Inc.	Plastic	Simple fixed focus	Monocular	External	$1
Twinlenz	Craftsmen's Guild	Plastic	Simple fixed focus	Binocular	External	$9.75
Ultra Vue	Chromat-O-Scope Co.	Plastic	Simple adjustable focus	Monocular	External	Takes 35, 16 and 8mm strip film. $1.50.
Zadiix Automatic	J & M Products Co.	Metal	Simple	Group	Battery, AC accessory	Has automatic slide changer; holds 25 cardboard slides; shows and restacks in order. $9.95. Dial operated compartment file with 12 compartments, $5.95. Viewer and file, $13.50.
Zadiix Peep Show	J & M Products Co.	Metal	Simple	Monocular	Battery	$2.50

1: NEW PLUS-X DEVELOPED 8 MIN. IN D-76 AT 68F

KODAK 35MM FILMS:

NEW PLUS-X, PANATOMIC-X

WHEN EASTMAN KODAK CO. markets two new excellent 35mm black-and-white films simultaneously it's news. When the films happen to be of the kind that these are, it's an event of real significance. For here we see a major attempt to extend the *boundaries of quality* of 35mm photography. This harks back to the almost forgotten standards by which the important thing is not just to "get a picture," but to get a picture that is also technically excellent in terms of sharpness, lack of graininess, wide range of tones. So, we are glad to see the new Panatomic-X and the new Plus-X.

These are old names in photography, but the new films that bear them are quite different from previous products carrying the same labels. The best way to compare them is to see how the new and old differ.

New Plus-X and old Plus-X

Speed: The new film has exposure indexes of 80 in daylight, 64 in tungsten light, for A.S.A. calibrated meters. The old film was rated at 50 and 40. Yet, careful tests showed that the new film was little, if any, faster than the old, which simply confirms a widely held belief that the old Plus-X was always officially underrated for speed.

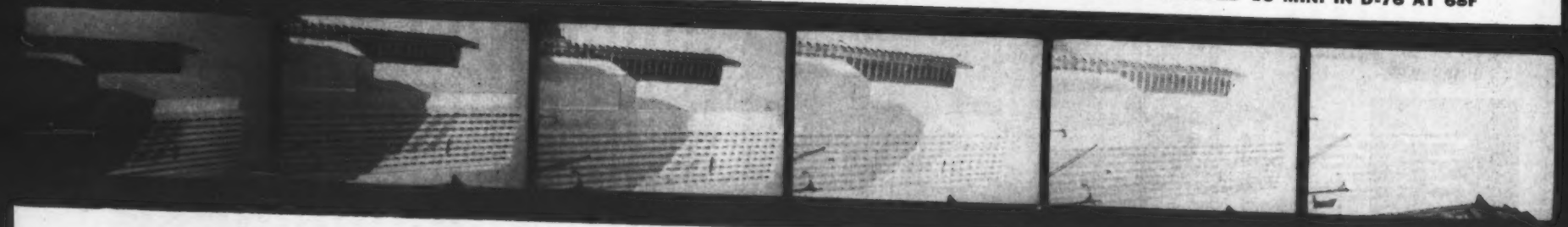
Contrast: The old Plus-X had a reputation for being a rather contrasty film (for 35mm work) with a tendency to "block up" in the highlights. A very large part of this characteristic can be credited to the developing times recommended by Eastman Kodak Co.—16 minutes at 68F in D-76. Actually, 8-9 minutes was an ideal developing time and gave excellent negatives. This combination of under-rating in speed (overexposure, in effect) and overdevelopment (*Continued on page* 120)

◁ **NEW PANATOMIC-X** film, developed 7 min. in D-76 diluted 1:1, shows good exposure latitude. Shutter speed was 1/200 sec.; lens openings were f/2.8 (top), 4, 5.6, 8, 11, 16 (bottom). Yellow filter was used.

NEW AND OLD PLUS-X films were exposed similarly in same ▷ camera for comparison strips to show effect of development. Shutter speed was 1/200 sec.; lens openings f/2.8 (top) to f/16 (bottom). Strips #1 (new) and #2 (old) were developed simultaneously in D-76 for 8 min., which is recommendation for new Plus-X. Both films produced excellent, easy-to-print negatives. Strip #3 shows what happened when another section of same roll of old Plus-X was developed according to Kodak's recommendations for the old film (16 min. in D-76). Exposure for prints reproduced here was based on "normal" negative in strip #1; all three sets of prints were made with same exposure and development. Dense negatives held back light, printed light.

1: NEW PLUS-X DEVELOPED 8 MIN. IN D-76 AT 68F

2: OLD PLUS-X DEVELOPED 8 MIN. IN D-76 AT 68F



3: OLD PLUS-X DEVELOPED 16 MIN. IN D-76 AT 68F

The Kodak BULLETIN

Incredible New

New-type "dual-purpose" indoor-outdoor Kodacolor Film works either with daylight or clear flash WITHOUT FILTERS OR BLUE BULBS . . . yields properly balanced color prints with both. Impossible, of course, but Kodak found a way. We append also some handy dope about timers, darkroom guesswork-eliminators, safelights, handling beautiful Kodak Opal and Ektalure papers, and the unique compactness of the new Super-M flash.

Incredible color film

Everybody knows you can't balance the same roll of color film for both daylight and clear flash. Sure, it would be a great convenience—no filters to worry about—no blue bulbs—start a roll in daylight, finish it with standard clear flash, switch back and forth at will. But—

So Kodak did it anyway.

It's the new Kodacolor Film, one type only, for daylight *and* clear flash, and it's wonderful stuff. It has a finer grain

structure and higher acutance (less "image spread") than the old Kodacolor—so, with a good lens, it yields sharper color negatives which make sharper color prints. And you use it freely indoors and out with no conversion filters and no blue bulbs.

Maybe you've already guessed the secret. It's partly in the film, and partly in the *printing*. We build this film so it will embrace the full color range of a subject, either by daylight or flash. In printing, the negatives are identified by subject—indoor or outdoor. The color of the printing light is then adjusted accordingly—yielding a properly color-balanced print.

This amazing new Kodacolor Film is available in all the most popular roll-film sizes. See your dealer tomorrow and try out one of the astonishing developments in modern color photography. Prices (not including processing or prints): CU127, $1.10; 120 and 620, $1.25; 116 and 616, $1.75; 828, $1.00. Processing, any size roll, 90 cents via your Kodak dealer.

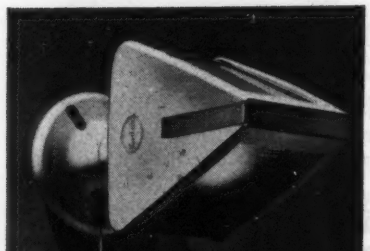
P. S.—There is one special case where you might use a blue bulb with the new Kodacolor. It would be for flash fill in a daylight shot. (For other types of shots, stick to either *daylight* or *clear flash—not a mixture of the two—nor a mixture of miscellaneous odd types and colors of light.)*

Lightroom

"Darkroom" is a word of historical interest only. It belongs back in the distant days when photographers worked their alchemy in pitch-black caverns. Nowadays the wise men go for a bright, softly safelit room—as light as you can get it without causing fog on film or paper. Mostly paper, for that matter, because the majority of photographers now develop their film with the bright lights on.*

All this doesn't mean that a good safelight isn't a darkroom necessity. It is. And it should be chosen with care. A safelight that doesn't put light where you want it, leaks light, or has a second-rate filter, is going to make good darkroom craftsmanship next to impossible.

Kodak safelights leak no white light; the filters are highly accurate Kodak Wratten Safelight Filters; and we make the lights in a number of styles to fit just about every darkroom, yours included. For a versatile light at a modest price, there's the Kodak 2-Way Safelamp. It



can be screwed into an ordinary light socket on ceiling or wall, swivels all the way around, holds a filter on both sides to give you light in both directions at once or in just one direction if you wish. $6.95, with safelight filter.

Then there's the Kodak Adjustable Safelight Lamp which is mounted on a double-swiveled shank and bracket that you can attach to a wall, shelf, or bench and swing or tip as you will. Comes with a 6-foot cord and 5½-inch circular Series 0A Filter. Price, $11.75.

If you have a large darkroom, you'll want to consider the Kodak Utility Safelight Lamp, Model C, which hangs from the ceiling on chains and gives you even, indirect illumination over the whole room. Holds a 10 x 12-inch filter (Series 0A is supplied) and costs $20.25. You can mount it on the wall with a special wall bracket which we sell for $3.50. Then you not only can use it as a safelight but also as a transparency illuminator. Ask your Kodak dealer about it.

**The Kodak Day-Load Tank is the handiest thing we know of for developing 35mm film—black-and-white and Ektachrome. Do the* whole *job with the lights on. $9.95. For black-and-white roll film, there's the Kodacraft Roll-Film Tank which has to be loaded in the dark but you do the rest in the light. $2.95 including two aprons for 620-120 and 127 films.*

Tempus fugit

It's hard to believe that anyone with a darkroom doesn't have a good timer. But, on the off chance that you don't, we thought we'd better remind you of the Kodak Timer. It has a tilting base and a hook to hang it up on the wall. It can be started or stopped with a handy lever in front, quickly reset to zero. The big hands and large numbers make it easy to read in the dimmest safelight. And it lets you measure time down to the second. For $8.75 you're set for years to come.

Sartorial sensibilities

Practical as well as proper is the Kodak Darkroom Apron. It's made of vinyl that resists chemicals. A cuff-like turn at the bottom keeps the drips and drops of chemicals off your shoes and pants. No stain, no bleach. And the cost of this convenient covering is just $2.75 for the medium size, $3.50 for the large. Stop in at your Kodak dealer's for a fitting.

Guesswork eliminators

Guesswork in your darkroom can be an

Color Film

expensive business if it wastes paper and film. Trying to eliminate guesswork by mental arithmetic can be pretty frustrating.

The solution? We suggest the company of a Kodak Dataguide, hanging in a friendly fashion from your darkroom wall or bound into your Kodak Photographic Notebook, if you wish. What are Dataguides? They are large, dial-

type computers that are easy to see, easy to read, and always good for a quick, accurate answer when you need it. Answers to what? That depends upon the Dataguide; let's look and see:

The *Kodak Enlarging Dataguide* calculates changes in exposure time for changes in magnification or aperture, gives exposure and paper grade computed from density measurement, includes a focusing negative, costs 75¢.

The *Kodak Dye Transfer Dataguide* calculates exposures according to density readings, relates density, lens aperture, and magnification. For color printing by the Kodak Dye Transfer Process. $1.

The Kodak Data Book, "Kodak Papers" is another handy darkroom reference. Its 64 pages cover the characteristics, use, and selection of Kodak contact and enlarging papers, plus hints for making finer prints. 50¢.

Zone-focusing Duaflex IV

We still think the Kodak Duaflex Camera, *f*/8, is just about the best family snapshot camera ever built. Handy to handle . . . lens fast enough for Kodacolor shots even when the light isn't perfect . . . color-corrected for sharper negatives . . . fast enough for all normal-range flash shots, and stops down enough for flash close-ups . . . double-exposure prevention . . . big brilliant viewfinder, with hood . . . rugged metal body and back, with tough molded side panels locked in . . . and twelve thrifty 2¼-square negatives to a roll of 620 film.

Now all the basic Duaflex virtues have been put into a new Duaflex IV—with extras. New, rapid "zone-focusing" scale, marked for Close-ups, Groups, and Scenes, in addition to the 3½-feet-to-infinity scale. Also a better click-stop lens arrangement, with a very legible plate marked both in *f*/stops—8, 11, 16—and in light conditions: Hazy Sun, Bright Sun, and Bright Sun—Snow or Sand. Also a pleasing new brown-and-tan color scheme. $24.50. Your wife have a birthday coming up soon? Or how about a Duaflex to keep your teen-

ager from borrowing your jealously guarded umpteen-dollar cameras?

Popular papers

Kodak Opal Paper, like the Rock of Gibraltar, has been around for a long time. Kodak Ektalure, same type as Opal but twice as fast, is younger. Studio photographers like them both because they are wonderful papers for portraits. Same with amateur photographers. Same with us.

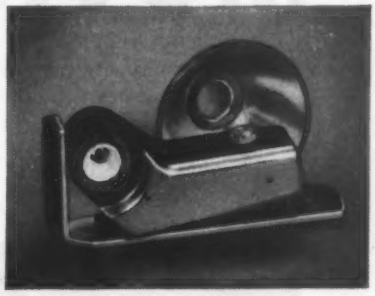
Kodak Opal Paper gets its popularity from its warm tone and long gradation scale, its moderate printing speed which leaves you plenty of time for leisurely dodging, its adaptability to toning, and the wide range of surfaces it comes in.

The "twice-as-fast" Kodak Ektalure has an edge with those in a hurry. The tone is a bit warmer, the shadow areas clean and open. It comes in five surfaces.

Each paper is made in only one printing grade, for normal-contrast negatives.* Both are available at your Kodak dealer's. If you haven't tried them you should.

**Some people ask us what they're supposed to do with negatives that aren't "normal contrast." We tell them that Kodak Selectol and Selectol Soft Developers, used together, give a broader printing range with both Opal and Ektalure. Use Selectol Soft for maximum softness, Selectol for maximum contrast. By partial development in Selectol Soft and finishing with Selectol, you can get intermediate contrasts. Try it.*

Super-compact M



We keep finding more attractive features in our new Kodalite Super-M (for "midget") Flasholder. For instance, "midget" is an understatement. This whole unit disassembles quickly—reflector, bracket, and battery case—and takes up no more space in a gadget bag than two or three packs of cigarettes!

And small as it is—this $9.95 B-C unit with its mirror-bright 3-inch reflector and a tiny M-2 bulb lets you use a flash guide number of 140 with Kodak Tri-X Film . . . 85 with Plus-X . . . 50 with Kodak Ektachrome Type F (using the No. 81 filter). That's a lot of power in a mighty snug package. You can also use No. 5 and 25 bulbs, no color-film filter needed, same guide numbers as for the M-2.

(Another handy thing—the Super-M has a spare tripod socket in the bracket. Useful when your camera is already attached to the bracket, and you want to affix both to your tripod. Also, the bracket is slotted so you can attach practically any camera, regardless of where *its* tripod socket is.)

▶ Telephoto shots taken without filters often lack contrast. A Kodak Wratten G Filter does the trick by penetrating distant haze. From $1.75 in Series IV.

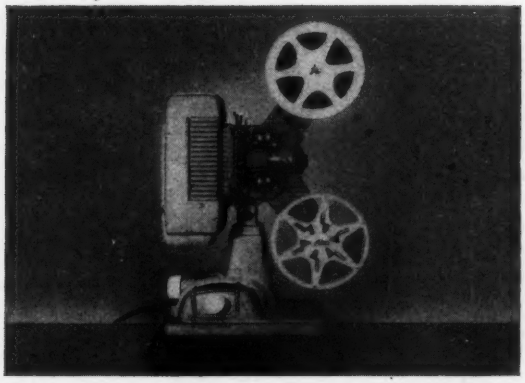
Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

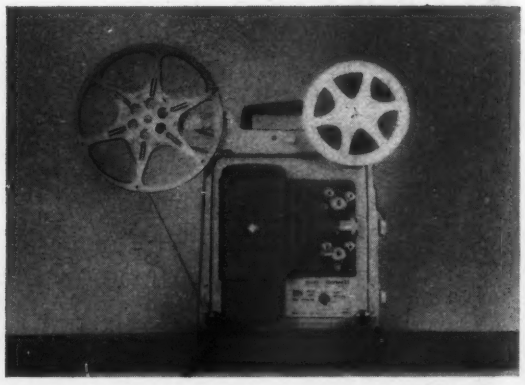
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

HOW TO BUY A MOVIE PROJECTOR

by PETER LEAVENS



This Revere 90 8mm projector has its reels conveniently placed in front of the body. It lists for $159.50, has reverse projection, a single frame device, and the manufacturer supplies a wide angle projection lens.



Bell & Howell Monterey 8mm projector is easy to thread because of its reel placement. It sells for $79.95 and is simple to operate. The manufacturer has a wide angle lens available for the machine. Reel capacity is 400 feet.

Reel arms on the Kodascope fold back into the projector when not in use. The machine is self-contained in its own case. One side of the case is removed during projection. Reels are driven by spring tension.

This is a close-up of a spring tension driven reel. The spring is snapped into place over a grooved wheel for projection and removed for storage. Reel arms serve only to support reels and contain no internal gearing.

PROBABLY the biggest thrill in movie making is seeing your film projected on a screen. The projector is the machine that pulls together all the work you put into a movie. You should choose it as carefully as the camera with which you shot the film.

If you already own a movie camera at least one decision has been made—whether you will buy an 8mm or a 16mm projector. Should you plan to buy a movie camera and a projector at the same time, you may want to read *How to Buy a Movie Camera* in the January 1956 issue of MODERN. The article weighs the advantages of both 8mm and 16mm cameras.

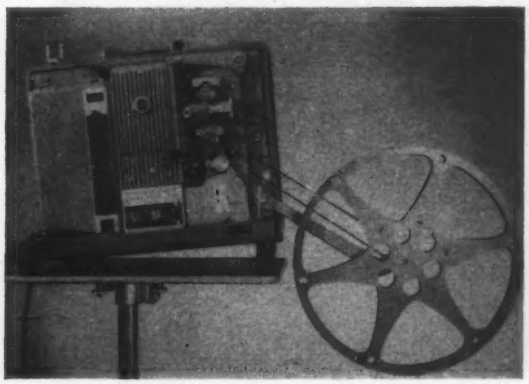
One of the first things you must decide is how much you can spend for a projector. If you have a limited budget and are interested in 8mm, a machine like the Eastman Kodak Brownie can be had for as little as $62. Or, you can go as high as $179.95 for an 8mm Bell & Howell Regent.

Sixteen millimeter silent machines range in price from $129.50 for the Keystone A-82 to the Bell & Howell Diplomat at $229. You may own an 8mm camera now but expect to move up to 16mm filming at a later date. In that case, you may be interested in a machine like the Bolex 8-16, which shows both film sizes ($339.50).

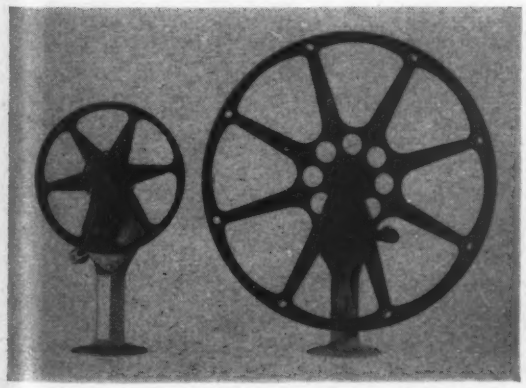
As you move up the price range, machines have certain refinements and additions beyond the bare necessities for projection. Instead of a 500 watt projection lamp, the projector may have one rated at 750 watts. It may have a finer quality lens with greater resolving power that will throw a sharper image on the screen. Additional light and a better lens mean that the projector can be set further away from the screen for bigger and better pictures.

If you already have a fine movie camera with a good lens you will want a projector that will complement the equipment you own. A poor (*Continued on page* 104)

Keystone's Belmont 16mm projector is one of the few machines with reels placed in back. One of the projector's main features is a built-in splicer, making it practical to employ the machine as an editor.

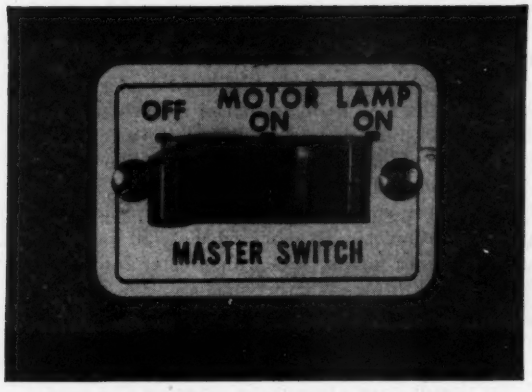


The Eastman Kodascope 7K2 sound projector has a 2000 foot reel capacity. The lens incorporates a field flattener to help keep the entire screen image sharp from corner to corner. Upper reel has been removed.



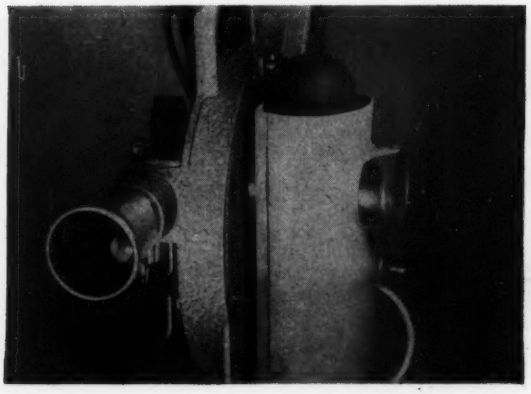
The reel on the left is the standard 400 foot reel found on most silent 8mm and 16mm projectors. The reel on the right holds 1600 feet of film and is employed for many sound machines. Some sound units hold 2000 feet.

Many silent projectors employ the rheostat control method to regulate the frames per second passing through the film gate. Speeds on this Keystone vary from below 16 frames per second to above sound speed.

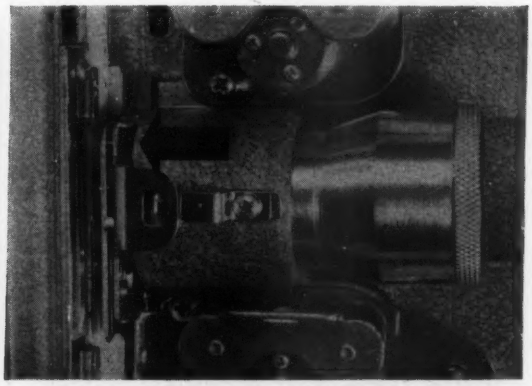


A three-way switch insures the proper sequence for motor and lamp. The motor goes on first and then the lamp. The sequence allows maximum time for projector cooling system to operate after projection is completed.

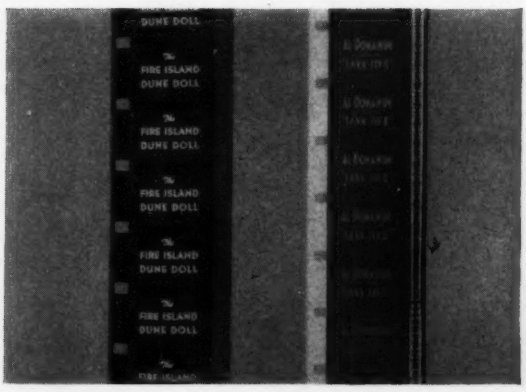
The Bell & Howell sound projectors have a two-way switch that controls a governor regulating the machine for either sound or silent projection. Governor control device is extremely accurate.



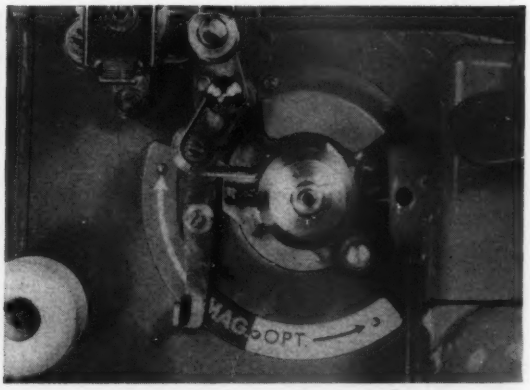
Some projectors employ a right angle light transmission system. Light is directed at a mirror which in turn reflects it through film and lens. Right angle system, here, is on a Keystone projector.



The gate on the Kodacope Pageant projector is flipped open and hooked onto a tab while film is being threaded. Gate is placed back in position after threading. Make sure gate permits enough room for easy cleaning.



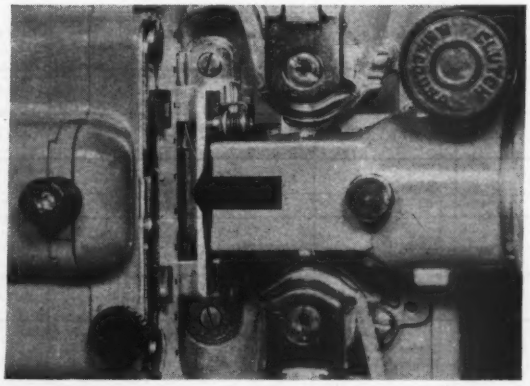
The 16mm film on the left has been magnetically striped. Magnetic striping can be applied to either single or double sprocketed film. Optical sound, on the right, requires film with only one set of sprocket holes.



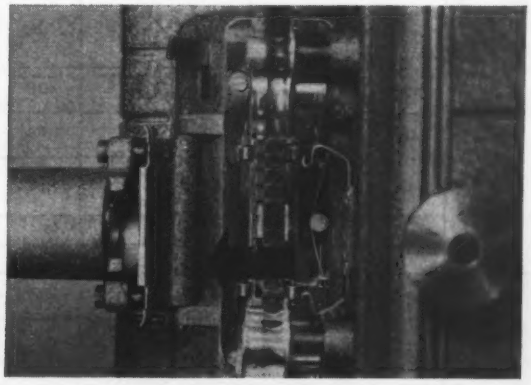
The Bell & Howell 202 will show both magnetic and optical sound films. Lever is moved for desired projection. Large wheel in the center is the sound drum. It "reads" the electrical impulses sent from sound track.

The motor and lamp on Bell & Howell machines are controlled by separate switches. Lamb will not go on unless motor is activated first. On some older projectors, care must be taken to switch motor and lamp in sequence.

Make sure that a projector permits easy changing of lamps. Most modern projectors have the lamp seated directly behind the film gate in line with film and film gate. Lamp here is on a Bell & Howell machine.

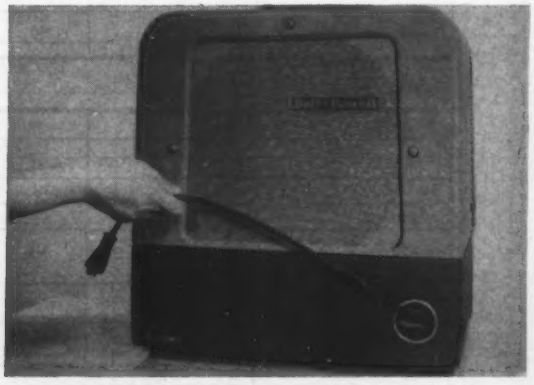


The entire lens barrel assembly on the Bell & Howell is moved away from the gate by a small lever when film is threaded. Guides inside the gate make sure that film is seated properly for projection.



Lens on this Monterey projector is part of the film gate. Both gate and lens swing back for easy loading and cleaning. Bits of film and emulsion often gather in the gate and should be periodically cleaned out.

Recording magnetic sound is simple. Film is placed in projector and the mike used to record commentary. Background music can be added at the same time by piping it into the machine through separate input.



Additional speakers are often required for large audience presentation. This unit has a cord that is plugged into the projector or housed conveniently on its automatic takeup device when not being used.

8MM PROJECTORS

NAME	MANUFACTURER	WATTAGE	REEL CAPACITY	PROJECTION LENS	NOTES	PRICE
Brownie	Eastman Kodak Co.	300	200	¾" f/1.6	See Notes 1 and 2.	$62
DeJur 500	DeJur-Amsco	500	300	1" f/1.6	Automatic room light switch See note 3.	$64.95
Monterey	Bell & Howell	500	400	25mm f/1.6	See note 3.	$79.95
Cine Kodak Showtime Projector	Eastman Kodak Co.	500	400	1" f/1.6	No lubrication needed. Nylon gears. See notes 1 and 2.	$115
Revere 85 D	Revere	500	300	25mm f/1.6	17mm wide-angle attachment supplied with projector. See notes 2 and 3.	$124.50
Revere 777	Revere	750	400	¾" f/1.6	See notes 1, 2, and 3.	$127.50
DeJur 750	DeJur-Amsco	750	400	1" f/1.6	See notes 1, 2, and 3.	$149.50
Revere 90	Revere	750	400	25mm f/1.6	17mm wide-angle attachment supplied with projector. See notes 2 and 3.	$159.50
Futurist	Ampro	750	400	1" f/1.6	See notes 1, 2, and 3.	$159.95
DeJur 1000	DeJur-Amsco	1000	400	1" f/1.6	See notes 1, 2, and 3.	$167.50
Bolex M-8	Paillard	500	400	25mm f/1.5	Automatic film guard. See note 3.	$169.50
Wollensak 18	Wollensak Optical Co.	750	400	25mm f/1.6	See note 3.	$169.50
Regent	Bell & Howell	500	400	25mm f/1.6	See notes 2 and 3.	$179.95
Bolex G-8-16	Paillard	750	400	25mm f/1.6 and 50mm f/1.6	Project either 8mm or 16mm films. 25mm lens for 8mm, 50mm lens for 16mm. See notes 1 and 2. 800' extension arms available.	$339.50
Keystone Brightbeam K-70	Keystone	500	400	1" f/1.6		$55.95
Keystone Regal K-109	Keystone	750	400	1" f/1.6	Built-in splicer. Automatic room light switch. See notes 1, 2, and 3.	$159.50
Keystone One Hundred Magnascope K-100M	Keystone	500	400	1" f/1.6	See notes 1, 2, and 3.	$99.95
Keystone Ninety-five	Keystone	750	400	1" f/1.6	Automatic room light switch See notes 2 and 3.	$124.50

16MM SILENT

Revere 48	Revere	750	400	2" f/1.6	See notes 1, 2, and 3.	$182.50
Statesman	Bell & Howell	750	400	50mm f/1.6	Accessory anamorphic lenses available. See notes 1, 2, and 3.	$199.95
Wollensak 65	Wollensak	750	400	2" f/1.6	See notes 2 and 3.	$199.50
Imperial	Ampro	750	400	2" f/1.6	See notes 1, 2, and 3.	$259.50
Victor Silent 16	Victor Animatograph	750	2000	2" f/1.6	Accessory anamorphic lenses available. Automatic safety features. See notes 1, 2, and 3.	$265
Kodascope Royal	Eastman Kodak Co.	750-1000	400	2" f/1.6	Nylon gears, self-lubricating. See notes 1 and 3.	$275
Diplomat	Bell & Howell	750	400	50mm f/1.6	Accessory anamorphic lenses available. See notes 1, 2, and 3.	$299.95
Kodascope Analyst	Eastman Kodak Co.	750-1000	400	2" f/1.6	Instantaneous remote-control reverse. Table screen, mirror included. See notes 1 and 3.	$325

Note 1. Has reverse projection. Note 2. Has single-frame projection

NAME	MANUFACTURER	WATTAGE	REEL CAPACITY	PROJECTION LENS	NOTES	PRICE
Bolex G 8-16	Paillard	750	400	25mm f/1.6 50mm f/1.6	Projects either 8mm or 16mm films. See notes 1 and 2.	$339.50
Keystone Continental	Keystone	750	400	2" f/1.6	See notes 1, 2, and 3.	$129.50
Keystone Belmont K-161	Keystone	750	400	2" f/1.6	Built-in splicer. Automatic room light switch. See notes 1, 2, and 3.	$159.50

16MM SOUND

NAME	MANUFACTURER	MAGNETIC SOUND	REEL CAPACITY	PROJECTION LENS	NOTES	PRICE
Revere SP 16	Revere Camera Co.	Accessory available	1600	2" f/1.6	See notes 3 and 4.	$325
Victor Classmate 4	Victor Animatograph Corp.	Accessory available	2000	2" f/1.6	Accessory anamorphic lenses supplied. See notes 1, 2, 3 and 4.	$415
Amprosound Stylist DeLuxe	Ampro	Accessory available	2000	2" f/1.6	Accessory anamorphic lenses supplied.	$419.85
Kodascope Pageant Model 7K2	Eastman Kodak Co.		2000	50mm f/1.6	Lens incorporates field flattener. Speeds governor-controlled. See notes 3 and 4.	$425
Kodascope Pageant Model AV-073	Eastman Kodak Co.		2000	50mm f/1.6	Lens incorporates field flattener. See notes 3 and 4.	$425
TSI Moviematic Repeater	Technical Service Inc.		800	Special	Projects on built-in screen. Film is rewound automatically. See notes 1, 3 and 4.	$427.50
TSI DeVrylite	Technical Service Inc.		2000	2" f/1.6	See notes 1, 3 and 4.	$434
Forway	Forway Industries Inc.		1600	2" f/1.6	See notes 3 and 4.	$435
Assembly 10	Victor Animatograph Corp.		2000	2" f/1.6	Accessory anamorphic lenses, field flattener supplied. See notes 1, 2, 3 and 4.	$447
Kodascope Pageant Model AV 153 S	Eastman Kodak Co.		2000	50mm f/1.6	Speeds governor-controlled. Has field flattener. See note 3.	$455
Filmosound 385	Bell & Howell		2000	50mm f/1.6	Accessory anamorphic lenses supplied. See notes 1, 2, 3 and 4.	$464.95
R.C.A. 400 Junior	Radio Corp. of America	Accessory available	2000	2" f/1.6	Lens incorporates field flattener. See note 3.	$475
TSI DeVry Duolite	Technical Service Inc.		2000	5/8" f/2 *plus* 2" f/1.6	5/8" lens used with built-in rear projection screen. See notes 3 and 4.	$498
Kodascope Pageant Model AV-153	Eastman Kodak Co.		2000	50mm f/1.6	Speeds governor-controlled. See notes 3 and 4.	$530
R.C.A. 400 Senior	Radio Corp. of America	Accessory available	2000	2" f/1.6	Accessory anamorphic lenses supplied. Lens incorporates field flattener. See notes 3 and 4.	$560
Sovereign 25	Victor Animatograph Corp.	Accessory available	2000	2" f/1.6	Accessory anamorphic lenses supplied. Lens incorporates field flattener. See notes 1, 2, 3 and 4.	$565
TSI DeVry Suitcase D-3	Technical Service Inc.		2000	5/8" f/2 *plus* 2" f/1.6	5/8" lens used with built-in rear projection screen. Latter uses 1000' self-rewinding, continuous projection magazine. See notes 3 and 4.	$640
Filmosound 202	Bell & Howell	Built-in	2000	50mm f/1.6	Accessory anamorphic lenses supplied. See notes 1, 2, 3 and 4.	$719
R.C.A. 400 Magnetic Sound	Radio Corp. of America	Built-in	2000	2" f/1.6	Accessory anamorphic lenses supplied. See notes 3 and 4.	$825

Note 3. Wide-angle and long-focus lenses available. Note 4. Silent and sound speeds.

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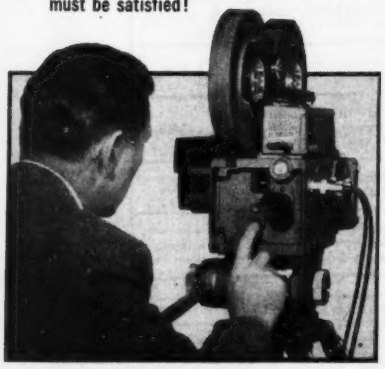

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the CAMERA CLUBS

by MABEL SCACHERI

Don't boss members around. An experienced club president tells you how to make your club function smoothly by using tact and bright ideas.

An experienced, tactful fellow who has several times been president of his very successful camera club recently discussed club president diplomacy with me.

"Some presidents try to boss the members around," he said. "The gang just won't take it. They get pushed around at the office, and in traffic, and sometimes at home.

"Sure it's annoying when members come straggling into the meeting a half hour late, while the prompt members yowl that you should start the meetings on time. Still, it won't work for the president to yap that in future the guest speaker will begin his talk precisely at 8:30 p.m., whether anybody is present or not.

What you can do

"Everybody knows you couldn't do that. So the diplomatic club president goes at the late-comers problem differently, and in a nice, friendly tone of voice. He may say, 'Listen, guys and gals, are we starting our meetings too early? Should we begin at 9 p.m. instead of 8:30?'

"There will be protests, of course, especially in a large city where it takes considerable time to get to the meeting and back home again. The wily president has tipped off some of the prompt arrivers to pipe up. One of them may suggest a ten-cent fine for tardy sinners."

Well, I didn't think that chronic delayers would mend their ways just to save a dime. I suggested putting on a short pre-program program, so to speak. If you have a witty, waggish member, let him conduct a Twenty Questions game. He might say, "I am thinking of something in the photographic career of our talented member, Jimmy Jones," and give the members twenty questions to guess that it is the time when Jimmy's dog got into the gadgetbag and chewed up three rolls of exposed film. This sort of thing prevents the boredom of waiting and waiting for the meeting to start, yet it can be interrupted easily enough when the real session is ready to begin.

(*Continued on page* 98)

MEDICAL PHOTOGRAPHY

By T. A. Longmore

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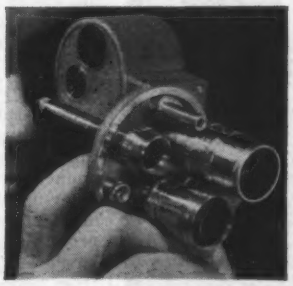
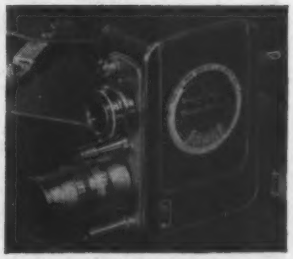
The new 70-DR presents operating controls never before available. Lens and viewfinder turrets are coupled. When you change lenses, you automatically engage the proper viewfinder. Easier, faster—and a *guarantee* to get what you see with *each* lens! Special design also permits parallax adjustment with the viewfinder. New door handles enhance the camera's appearance and provide simpler operation of the door latch.

In the new 70-DR, you'll still find such unmatched features as 7 shooting speeds from 8 to 64 frames per second, magnified through-the-lens focusing, forward-reverse hand crank, 22-foot film run.

Ask your dealer to show you how the master camera's long list of features has grown with the 70-DR. See it, handle it, own it!



THE TRI-LENS has a built-in knack for 8mm versatility: 3-lens turret with matching viewfinders and 5 shooting speeds. Fits in palm of hand, uses roll film. With Comat f/2.5 lens, $139.95.



THE EXPLORER is a fast-action moviemaker: 8mm magazine loads in 3 seconds, a twist of the turret changes both lens and viewfinder. Yours, with Comat f/2.5 lens, $169.95.

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CAMERA CLUBS

(*Continued from page* 96)

"All right," said my tactful ex-president, "now what would you do about the pesky characters who never get their prints and slides in early on judging night? You can't yell at them that they must have their contest entries right there at the club one hour before the program begins or they will not be accepted. The members are likely to decide that it isn't much fun to belong to this camera club, and so they just drop out."

Still more problems

This sort of stuff is quite a headache for the poor old program chairman. How about this idea? If you judge prints and slides by the point system, and many clubs do, give each on-time entry an extra point or two. That little plus might make just the difference between winning or losing top rating, when two pictures are running nip and tuck in the judge's opinion.

It would be just dandy if you had the members enter their pictures a month ahead of time, bring their entries for the March judging to a February meeting, for instance. That is kind of tough on the shutterbugs, however. They have to make prints, or put glass covers on slides when they can find a spare hour or two. And those spare hours may not occur early enough so they can have things ready a month in advance.

"Most exasperating of all," said my tactful ex-president, "are the people who let you down. They promise they will come around and help hang prints for the annual show, or set up the folding chairs for the meeting. Then they don't turn up, and neither do they phone to tell you they can't make it."

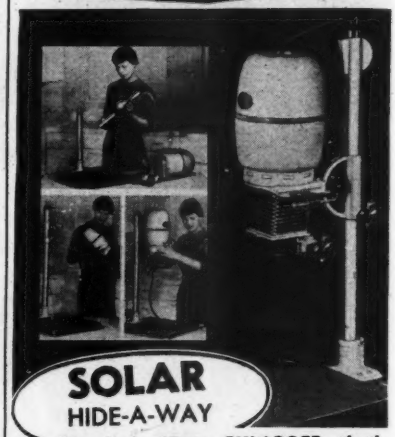
First aid for presidents

So I think any club officer might as well make up his mind to be something of a martyr to duty. Let him phone the volunteer print-hangers or chair-unfolders the forenoon of the day of the meeting, remind them of their promise and make sure they will really be there. Better yet, extract promises from two or three helpers, and maybe you will get one of them to lend a hand. Then, get to the meeting early and do this donkey work yourself, unaided, if you must.

Also, try to get your new members in on these club chores. As I believe I have remarked before, new members often do not volunteer because of a sort of bashfulness.

Apply the good old banana-oil lavishly. Tell Nicholas Newmember that you have him tabbed as an extremely capable, reliable guy who will be a big asset to the club and so you are calling on him to give you an assist. You know it is only his undue modesty which has kept him from volunteering to help out on committees.—THE END

IT'S NEW! IT'S PORTABLE! IT'S CONVENIENT!



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8mm Movie Lenses, Cameras, Projectors

LENSES

	LIST	SALE
5.5mm f2 Pizar, FF	$ 79.50	U $49.50
5.5mm f1.8 Switar, FOC	119.00	U 69.50
6.5mm f2.5 Elgeet, FF	39.95	N 29.95
6.5mm f2.5 Elgeet, FF (B & H Mt.)	39.95	N 29.95
6.5mm f1.9 Cine Raptar, FF	69.95	U 35.00
6.5mm f2.5 Cine Raptar, FF	45.65	U 25.00
6.5mm f1.9 Cinegon, FOC	136.00	U 89.00
6.5mm f1.75 TTH, FF (B & H Mt.)	79.95	U 59.00
6.5mm f1.9 Sun, FOC	40.95	N 26.95
6.5mm f1.9 Sun, FOC (B & H Mt.)	40.95	N 26.95
6.5mm f1.9 Sun, FF	44.95	N 24.95
6.5mm f1.9 Sun FF (B & H Mt.)	44.95	N 24.95
6.5mm f1.9 Sun, FOC (E. K. Mt.)	49.95	N 32.95
7mm f2.5 Sun, FF	29.95	N 18.70
7mm f2.5 Sun, FF (B & H Mt.)	29.95	N 18.70
7mm f2.7 Elgeet Cinematar, FF	29.95	U 19.95
7mm f1.9 Elgeet, FOC	61.95	U 29.50
7mm f1.9 Elgeet, FF (B & H Mt.)	61.95	U 29.50
7.5mm f1.5 Elgeet, FOC	76.15	U 44.00
7.5mm f1.5 Elgeet, FOC (B & H Mt.)	76.15	U 44.00
7.5mm f1.5 Sun, FOC	69.95	N 48.40
7.5mm f1.5 Sun, FOC (B & H Mt.)	69.95	N 48.40
9mm f2.7 Cine Ektanon, FOC	57.00	U 25.00
9mm f2.7 Cine Ektanon, FOC (E. K. Mt.)	57.00	U 29.50
9mm f2.5 Cine Raptar, FF	41.87	U 20.00
0.5" f1.9 B & H Super Comat, FOC	66.95	U 32.00
0.5" f1.9 B & H Super Comat, FOC (B & H Mt.)	66.95	U 35.00
0.5" f1.4 TTH Ivotal, FOC	141.95	U 65.00
0.5" f1.4 TTH Ivotal, FOC (B & H Mt.)	141.95	U 65.00
0.5" f2.5 B & H Comat, FF	59.95	U 25.00
0.5" f2.5 B & H Comat, FF (B & H Mt.)	59.95	U 25.00
0.5" f1.9 Elgeet Navitar, FF	32.19	U 19.95
0.5" f1.9 Elgeet Navitar, FOC	43.68	U 25.00
0.5" f1.5 Switar, FOC	114.50	U 55.00
0.5" f1.9 Yvar, FOC	74.50	U 35.00
0.5" f2.5 Yvar, FOC	40.50	U 35.00
0.5" f1.9 Cine Raptar, FF	28.00	U 15.00
0.5" f1.9 Cine Raptar, FOC	45.65	U 29.00
13mm f1.9 Dallmeyer, FOC	66.25	U 35.00
13mm f1.5 Xenon, FOC	180.30	U 40.00
13mm f1.9 Cine Ektanon, FOC	41.00	U 25.00
13mm f1.9 Cine Ektanon, FOC (E. K. Mt.)	41.00	U 25.00
13mm f1.9 Sun, FF	29.95	N 22.95
13mm f1.9 Sun, FF (B & H Mt.)	29.95	N 22.95
15mm f1.5 Dallmeyer, FOC	82.40	U 40.00
15mm f2.9 Dallmeyer, FOC	62.40	U 30.00
1" f1.9 B & H Super Comat, FOC	66.95	U 40.00
1" f1.9 B & H Super Comat, FOC (B & H Mt.)	66.95	U 40.00
1" f1.9 Elgeet, FOC	58.35	U 25.00
1" f1.9 Elgeet, FOC (B & H Mt.)	58.35	U 29.00
1" f2.5 Yvar, FOC	58.00	U 39.00
1" f2.5 Cine Raptar, FOC	50.35	U 25.00
1" f.95 Sun, FOC	179.00	N 135.00
1" f.95 Sun, FOC (B & H Mt.)	179.00	N 138.00
1" f1 Sun, FOC	199.50	N 149.50
1" f1 Sun, FOC (B & H Mt.)	199.50	N 149.50
1" f1.5 Sun, FOC	54.95	N 42.00
1" f1.5 Sun, FOC (B & H Mt.)	54.95	N 42.00
25mm f1.9 Cine Aktar, FOC	90.00	U 52.00
25mm f1.4 Cine Ektar, FOC	165.00	U 132.00
25mm f1.5 Xenon, FOC	81.02	U 52.00
1.5" f1.9 TTH Super Comat, FOC	69.95	U 34.00
1.5" f1.9 TTH Super Comat, FOC (B & H Mt.)	69.95	U 34.50
1.5" f1.9 Bertholt, FOC	30.00	N 21.00
1.5" f3.5 Steinheil, FOC	19.95	N 14.95
1.5" f2.8 Steinheil, FOC	29.95	N 22.00
1.5" f3.5 Elgeet, FF	25.75	U 15.00
1.5" f1.9 Elgeet, FOC	40.95	U 25.00
1.5" f1.5 Elgeet, FOC	68.35	U 35.00
1.5" f3.5 Elgeet, FF (B & H Mt.)	25.75	U 15.00
1.5" f1.9 Elgeet, FOC (B & H Mt.)	40.95	U 25.00
1.5" f1.5 Elgeet, FOC	68.35	U 36.00
1.5" f1.5 Elgeet, FOC (E. K. Mt.)	68.35	U 35.00
1.5" f1.9 Dallmeyer, FOC	67.00	U 32.00
1.5" f2.9 Dallmeyer, FOC	50.50	U 20.00
1.5" f2.8 Yvar, FOC	62.50	U 37.00
1.5" f3.5 Sun, FOC	11.95	N 4.95
1.5" f3.5 Sun, FOC (B & H Mt.)	11.95	N 4.95
1.5" f3.2 Sun, FF	11.95	N 5.95
1.5" f3.2 Sun, FF (B & H Mt.)	11.95	N 5.95
1.5" f3.2 Sun, FOC	17.95	N 7.95
1.5" f3.2 Sun, FOC (B & H Mt.)	17.95	N 7.95
1.5" f2.9 Sun, FOC	24.95	N 9.95
1.5" f2.9 Sun, FOC (B & H Mt.)	24.95	N 9.95
1.5" f2.5 Sun, FOC	26.95	N 12.95
1.5" f2.5 Sun, FOC (B & H Mt.)	26.95	N 12.95
1.5" f1.9 Sun, FOC	38.95	N 19.95
1.5" f1.9 Sun, FOC (B & H Mt.)	38.95	N 19.95
1.5" f1.4 Sun, FOC	49.95	N 24.95
1.5" f1.4 Sun, FOC (B & H Mt.)	49.95	N 24.95
1.5" f1 Sun, FOC	99.95	N 74.95
1.5" f1 Sun, FOC (B & H Mt.)	99.95	N 74.95
1.5" f1.4 Sun, FOC (E. K. Mt.)	54.95	N 36.95
1.5" f3.5 Cine Raptar, FF	26.50	U 12.00
1.5" f3.5 Cine Raptar, FOC	41.25	U 19.95
1.5" f2.5 Cine Raptar, FOC	57.75	U 26.00
1.5" f1.5 Cine Raptar, FOC	67.50	U 30.00
38mm f2.7 Elgeet Cinematar, FOC	29.95	U 15.00
38mm f3.5 Elgeet Cinematar, FF	17.95	U 12.00
38mm f2.8 Cine Ektanon, FOC	46.50	U 20.00
38mm f2.8 Cine Ektanon, FOC (E. K. Mt.)	46.50	U 20.00
38mm f2.5 Cine Ektanon, FOC (E. K. Mt.)	60.00	U 25.00
38mm f2.5 Cine Ektanon, FOC	60.00	U 25.00
38mm f2.8 Xenar, FOC	56.95	U 30.00
40mm f1.5 Cine Ektar, FOC	114.00	U 70.00
45mm f2.8 Xenar, FOC	56.95	U 25.00
63mm f2 Cine Ektar, FOC	115.40	U 70.00
3" f2.9 Elgeet, FOC	63.45	U 40.00
3" f2.9 Elgeet FOC (B & H Mt.)	63.45	U 35.00
3" f2.9 Elgeet, FOC (E. K. Mt.)	63.45	U 35.00
VISTASCOPE—8mm Vistascope	75.00	U 45.00
ZOOM LENSES—Pan Cinor 12.5 mm—35mm f2.8	149.50	U 85.00

*D .... Demonstrator model
N .... New
U .... Used

8mm MOVIE CAMERAS

	NEW	USED
Bell & Howell 220 Wilshire, 10mm f2.5	$ 49.95	$ 29.50
Bell & Howell 134-W Companion, 0.5" f2.5	79.95	39.50
Bell & Howell 134-TA, 0.5" f1.4 & 7mm f2.5 & 1.5" f1.9	219.95	149.50
Bell & Howell 172-B, 0.5" f2.5	134.95	74.50
Bell & Howell 172-A, 0.5" f2.5	169.95	94.00
Bell & Howell 172-A, 0.5" f1.4 & 1.5" f1.4	221.95	144.00
Keystone K-25 Capri 0.5" f2.5	49.95	27.50
Keystone K-35 Olympic, 6.5mm f1.9 12mm f1.9 & 1.5" f1.9	121.95	79.00
Keystone K-41 Bel Air, 13mm f2.5	69.50	32.50
Keystone K-45 Riviera, 6.5mm f1.9 & 13mm f1.9 & 1.5" f1.9	141.95	74.00
Bolex H-8 Leader, 0.5" f1.9	259.50	132.00
Bolex H-8 Leader, 6.5mm f1.9 & 0.5" f1.9 & 1.5" f1.9	361.50	189.00
Bolex H-8 DeLuxe, 6.5mm f1.9 & 0.5" f1.5 & 1.5" f1	441.00	285.00
Bolex B-8, 0.5" f2.8	119.50	66.00
Bolex B-8, 0.5" f1.5 & 1.5" f1.5	199.50	129.50
Bolex B-8, 0.5" f1.9 & 6.5mm f1.9	161.50	99.50
Revere 88, 13mm f2.5	72.50	29.50
Revere 90, 13mm f2.8	89.50	41.90
Revere 99, 7.5mm f2.5 & 13mm f2.8 & 1.5" f2.5	161.50	75.50
Revere B-63, 7.5mm f2.5 & 13mm f2.5 & 1.5" f2.5	119.50	79.50
Revere C-40, 13mm f2.5 & 1.5" f1.9	169.50	69.50
Revere C-44, 6.5mm f1.9 & 13mm f1.9 and 1.5" f1.9	169.50	90.00
Revere C-50, 12.7mm f2.8	49.50	19.95
DeJur DC-1100 Eldorado, 13mm f2.5	54.95	27.50
DeJur DC-600 Citation, 13mm f2.5 & 1.5" f2.5	79.95	49.50
DeJur DC-400 Embassy, 13mm f2.5 & 1.5" f1.9	107.95	73.50
Bauer 88, 0.5" f1.9	69.95	
Bauer 88B Built-in Exposure Meter, 0.5" f1.9	139.95	
Bauer 88C, 0.5" f1.9	84.95	
Eumig 88 Built-in Exposure Meter, 0.5" f1.9	139.50	69.50
Nizo Heliomatic, 0.5" f1.9 & 1.5" f2.5	295.00	129.50

8mm MOVIE PROJECTORS

	NEW	USED
Revere 777, with case	$127.50	
Revere 85 DeLuxe, with case	124.50	$ 49.50
Revere 90, with case	159.50	61.00
Bell & Howell 253A Monterey	79.95	43.50
Bell & Howell 112-L Regent	179.95	69.50
Bolex G8-16, with case	370.00	149.50
Bolex M-8	199.50	79.50
Bolex M-8R	199.50	89.50
Wollensak 18	199.50	165.00
Ampro Futurist	149.95	79.50
Keystone K-70 Brightbeam	59.95	34.50
Keystone K-70C Brightbeam	69.95	41.50
Keystone K-95M Nine-Five Magna Scope	124.50	79.00
Keystone K-100 One-Hundred	99.95	54.50
Keystone K-109 Regal	159.50	79.50
Keystone K-109M Regal Magna-Scope	159.50	79.50
DeJur 750	149.50	74.50
DeJur 500	69.50	35.50
DeJur 1000	167.50	84.50

16mm Movie Lenses, Cameras, Projectors

LENSES

	LIST	SALE
9.5mm f2.2 Angenieux	$ 99.50	D* $74.50
10mm f1.8 Angenieux	124.00	U 65.00
10mm f2.2 Sun	69.95	N 49.95
11.5mm f1.9 Cinegon	141.07	U 92.00
0.5" f1.5 Cine Raptar	55.65	U 25.00
0.5" f2.5 Elgeet (Fixed Focus)	49.50	U 19.95
0.5" f1.5 Elgeet	95.70	U 45.00
13mm f1.5 Sun	89.95	N 69.50
15mm f1.9 Sun	54.95	N 44.50
15mm f2.5 Cine Ektar	62.50	U 44.00
16mm f1.8 Switar	99.50	U 64.00
16mm f2.8 Yvar	60.50	U 44.00
16mm f1.9 Xenon	90.52	U 42.00
17mm f2.7 Cine Raptar (Fixed Focus)	34.45	U 17.00
17mm f2.7 Cine Raptar (Focusing)	55.65	U 25.00
17mm f2.5 Sun	34.95	N 25.95
1" f1.9 Elgeet	50.35	U 25.00
1" f1.5 Elgeet	69.50	U 30.00
1" f1.4 TTH Ivotal	175.95	U 69.50
1" f1.9 B & H TTH	66.95	U 35.00
1" f2.5 B & H Comat (Fixed Focus)	62.95	U 35.00
1" f1.9 Bertholt	36.50	N 26.00
1" f0.95 Angenieux	260.00	U 135.00
1" f1.4 Switar	169.00	U 90.00
1" f1.5 Switar	115.00	U 75.00
1" f1.9 Pizar	89.50	U 50.00
1" f1.5 Cine Raptar	92.75	U 45.00
1" f1.9 Cine Raptar	50.01	U 25.00
1" f1 Sun	199.50	N 149.00
1" f0.95 Sun	174.00	N 128.50
1" f1.5 Sun	54.95	N 29.50
25mm f1.5 Xenon	90.27	U 45.00
25mm f1.8 Cine Ektar	90.00	U 65.00
25mm f1.4 Cine Ektar	165.00	U 95.00
25mm f1.5 Dallmeyer	90.30	N 70.00
25mm f1.9 Dallmeyer	59.45	N 39.00
25mm f2.9 Dallmeyer	62.45	N 46.00
40mm f1.6 Cine Ektar	114.00	U 69.00
40mm f1.5 Cine Raptar	115.00	D 75.00
2" f3.5 Cine Raptar	56.50	U 25.00
2" f2.5 Cine Raptar	79.50	U 35.00
2" f1.9 Cine Raptar	92.50	U 56.00
2" f1.5 Cine Raptar	130.00	U 82.00
2" f1.4 Switar	169.50	U 119.00
2" f1.4 TTH Ivotal	184.95	U 130.00
2" f3.5 TTH Kinic	72.95	U 36.00
2" f1.9 Dallmeyer	81.00	N 70.00
2" f2.9 Dallmeyer	60.00	N 54.00
50mm f2.3 Xenon	61.50	D 50.00
2.5" f2.5 Cine Raptar	89.50	U 70.00
63mm f2 Cine Ektar	115.40	U 80.00
2.8" f2.5 TTH Cooke Panchrotal	169.95	U 80.00
3" f3.5 Steinheil	29.95	N 22.50
3" f1.9 Elgeet	73.50	U 55.00
3" f2.9 Elgeet	63.45	U 45.00
3" f1.9 Elgeet (E. K. Mount)	73.50	U 44.00
3" f2.5 Angenieux	89.50	U 59.00
3" f1.5 Sun	99.95	N 77.50
3" f1.9 Sun	49.95	N 37.95
3" f2.5 Sun	42.50	N 30.70
3" f3.5 Sun	32.50	N 19.95
3" f2.8 Yvar	94.50	U 72.50
3" f1.9 Dallmeyer	130.00	N 95.00
3" f2.9 Dallmeyer	74.00	N 59.50
3" f4 Cine Raptar	69.50	U 29.50
3" f2.5 Cine Raptar	67.50	U 39.50
3" f2.8 Cine Raptar	69.50	U 39.50
75mm f3 Elgeet Cinematar	47.50	U 25.00
75mm f3.8 Tele-Xenar	55.00	U 29.00
85mm f2 Kalimar	124.50	N 95.00
90mm f3.5 Tele-Kilar	74.95	U 52.00
4" f3.3 Yvar	109.00	U 75.00
4" f4.5 B & H Telate	84.95	U 50.00
4" f4.5 Cine Raptar	72.50	U 52.50
4" f2.7 Elgeet	86.95	U 64.00
4" f2.7 Elgeet (E. K. Mount)	86.95	U 35.00
100mm f3.8 Tele-Xenar	83.30	U 44.00
100mm f3.5 Kalimar	34.50	N 27.00
100mm f2.8 Kalimar	69.95	N 40.95
102mm f2.7 Cine Ektar	124.30	U 80.50
125mm f2.3 Astro	195.00	N 144.00
135mm f3.5 Kalimar	74.95	N 55.00
135mm f3.8 Tele-Kilar	69.95	U 69.00
6" f4 Yvar	145.75	U 95.00
6" f4.5 B & H Telate	112.50	U 65.00
6" f4.5 Cine Raptar	89.50	U 59.00
6" f3.5 Dallmeyer	161.00	U 72.00
6" f4.5 Dallmeyer	135.00	U 50.00
150mm f3.5 Tele-Kilar	119.95	U 59.00
150mm f4.5 Tele-Xenar	94.20	U 60.00
150mm f2.3 Astro	275.00	U 90.00
150mm f1.8 Astro	345.00	U 125.00
152mm f4.5 Cine Ektanon	96.00	U 55.00
152mm f4 Cine Ektar	148.50	U 70.00
180mm f5.5 Kalimar	79.95	N 59.00
180mm f2.8 Zeiss Sonnar	400.00	N 225.00
250mm f5.5 Kalimar	124.50	N 96.00
300mm f4 Zeiss Sonnar	600.00	N 330.00
300mm f5.6 Tele-Kilar	149.95	U 95.00
300mm f5 Astro	395.00	U 130.00
400mm f5.6 Fern-Kilar	229.95	U 145.00
400mm f5 Astro	345.00	U 150.00
500mm f5 Astro	395.00	U 195.00
640mm f5 Astro	725.00	N 375.00
800mm f5 Astro	995.00	
1000mm f6.3 Astro	1190.00	
ZOOM LENSES—		
Pan Cinor 60 (20mm-60mm)	349.50	U 149.50
Pan Cinor 70 (17.5mm-70mm)	449.50	
Pan Cinor 100 (25mm-100mm)	750.00	
VISTASCOPE—		
16mm Wide Screen Attachment	129.00	U 75.00
B & H Anamorphic	396.00	
STEREO—Elgeet Stereo Kit	240.00	U 75.00
Bolex Stereo Kit	387.00	U 125.00
CiCo Stereo Attachment	19.95	

*D .... Demonstrator model
N .... New
U .... Used

16mm MOVIE CAMERAS

16mm Movie Cameras with Single Lenses, and also with 2 & 3 lens combinations.

	NEW	USED
Arriflex	$2106.00	
Bell & Howell 200-A Magazine Camera, with 1" f2.5 Lens	174.95	$ 99.50
Bell & Howell 200-T Magazine Camera with 1" f1.9 Lens & 3" f1.9 Lens	245.95	169.00
Bell & Howell 200-TA Magazine Camera, with 15mm f1.9 W.A. Lens, 1" f1.9, & with 3" f1.9 Telephoto Lens	291.95	199.50
Bell & Howell 200-TA Magazine Camera with Ultra High Speed Lenses 1" f0.95, & 0.5" f1.5 W.A. Lens, and with 3" f1.5 Telephoto Lens	415.95	299.00
Bell & Howell 70-DR with 1" f2.5	381.50	
Bell & Howell 70-DL with 1" f1.9		219.50
Bell & Howell 70-DR with 9.5mm f2.2 & 1" f0.95 & 640mm f5	817.00	595.00
Bolex H-16 Leader with 1" f1.9	309.50	149.50
Bolex H-16 Leader with 10mm f2.2 & 1" f0.95 & 2" f1.4	490.00	365.00
Bolex H-16 Supreme with 1" f1.9	304.00	225.00
Bolex H-16 Supreme with 13mm f1.5 & 1" f1.5 & 3" f1.5	469.00	375.00
Cine-Kodak Special II with 1" f1.9	995.00	595.00
Keystone A-9 with 1" f2.5	99.50	47.50
Keystone A-12 with 1" f1.9 & 3" f1.9	162.50	87.50
Revere 16 with 1" f2.5	157.50	59.50
Revere C-36 with 1" f2.5	159.50	
Revere 26 with 1" f1.4	215.00	139.50
Revere 26 with 17mm f2.7 & 1" f2.5 & 3" f2.5	217.50	99.50
Revere C-38 with 10mm f2.2 & 1" f1.5 & 3" f1.9	399.50	149.00
Revere C-101 with 1" f2.5 Lens	139.50	
Revere C-106 with 1" f1.5 & 3" f1.5	284.50	
Wollensak 93 with 1" f1.9 & 0.7" f2.5 & 3" f2.8	287.50	145.00

These cameras are available not only with the lenses shown, but any lens you might desire. This applies to new and used cameras.

16mm MOVIE PROJECTORS

	NEW	USED
Bell & Howell 273-B Statesman	$199.95	$104.00
Bell & Howell 173-B Diplomat	299.95	136.00
Ampro Imperial	299.50	135.00
Bolex G8-16	330.00	135.00
Keystone A-82C Continental	129.50	70.00
Keystone K-161 Belmont	159.50	82.00
Revere 48	182.50	82.00
Wollensak 65	199.00	99.00

16mm SOUND PROJECTORS

	NEW	USED
Ampro Premier 40	$579.00	$300.00
Ampro Stylist	419.00	290.00
Bell & Howell 385-C	464.95	
Bell & Howell 285-C	449.95	225.00
Bell & Howell 285-B1 New Academy	529.95	275.00
Bell & Howell 285-B2 Auditorium	599.95	290.00
Kodascope Pageant	375.00	199.00
Revere 16	325.00	195.00

(For Magnetic & Optical Sound)

	NEW	USED
Bell & Howell 202-C	$719.00	$399.00
Bell & Howell 202-B1	799.00	425.00
Bell & Howell 202-B2	899.00	495.00

ACCESSORIES FOR MOVIE CAMERAS

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Leica to C Mount Adapter	4.95
Leica to D Mount Adapter	6.95
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Auto Splicer with scraper	7.95
Craig Splicer	9.95
Revere Curvematic	16.50
Bolex Trifilm Splicer	14.95
Bell & Howell 8mm Splicer	16.50
Mansfield 8mm Senior Editor	25.95
Mansfield Movie-Action	$39.95
Craig 8 mm Projector Editor	53.95
Craig 16 mm Projector Editor	53.95
Bell & Howell 8mm Filmotion Editor	122.50
Premier Professional Titler M-2 (with Lights)	37.50
Premier Accessory Kit, for M-2	12.50
Premier Title Letter Set	4.95
Universal Titler, without lights	10.60
Universal Titler, with lights	17.75
Hollywood Titler	21.75
Mansfield Titler	5.95
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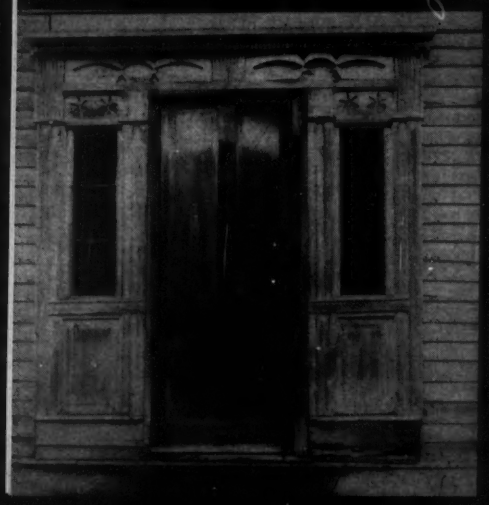
DISCOVERY *no. 13*



Growth in vision and style: Karales' early work was usually confined to inanimate objects. It was always clean, and often represented perfectly balanced, flat patterns (doorway, *left*). Later, his patterns became more complex as he moved from static to dynamic design. In the barn roofs, *right*, linear pattern is rhythmically joined with perspective. Now the same scrupulous techniques are still used, but subject matter is different. While design is a forceful picture component, Karales works *with* it — rather than *for* it — to document people, *top*.

JAMES H. KARALES

A photographer who brought his pictures to life

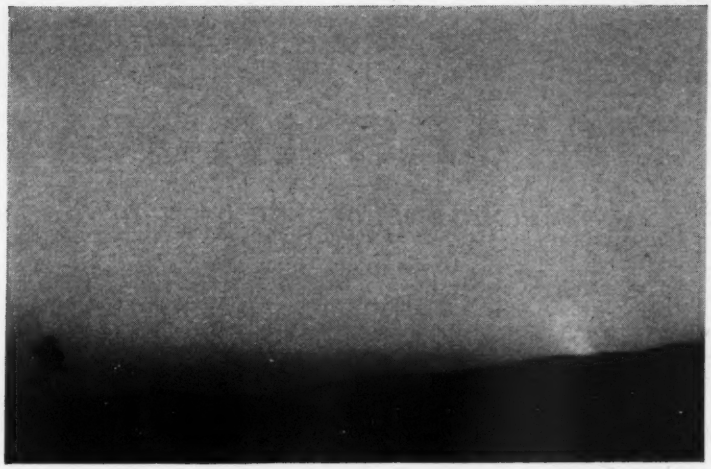
"DON'T use that—it's not the kind of picture I do anymore." Karales referred to the once-elegant doorway on the opposite page. But the picture *is* a discovery, along with the others. Not only does it have merit as design, it represents a significant period in Karales' photographic career.

At the Fine Arts School of Ohio University, a short time ago, Karales studied under the photographer-teacher Clarence White. There he developed flawless technical skills which he industriously applied to his native Ohio landscape. Pictures from that era were startling, in a quiet sort of way. Their strength was design; but they were almost consistently of inanimate objects. Karales experimented with design and dimension, ran the gamut of cameras, found the 8 x 10 or twin-lens reflex stolid, deliberate tools for picturing barn tops, an empty village poolroom or ancient Ford abandoned in a field. But seldom were there people.

Then came transition. "Words had been my difficulty—I liked to work with my hands, rather than with words." However, as a photographer for the University's yearbook, Karales met other serious photographers, people who expressed themselves well and gave him the benefit of critical opinions.

The excellent design picture might contain aesthetic values, but was there meaning beyond this? Returning to a 35mm camera (he'd used it occasionally before), Karales set off to photograph the Greek community where he'd lived as a child, worked as a shoe-shine, trained as an electrician. He learned to approach people openly and easily with a camera—and to photograph their story with his technical skills and artistic sensibilities in full force. His idea was confirmed: the most meaningful pictures carry a human message.—D. J.

THIRD PRIZE $10. How would you ▷ have cropped it? Large sky areas in a landscape negative give you plenty of leeway to crop for different effects. Gerard Healey, Hoboken, N. J., made this sunrise shot at Berryville, Va., with a Rolleicord IV. Light was dim; he used a tripod, set camera at f/16, 1/10. Tri-X was overdeveloped to accent separation between the ground and sky.



THIRD PRIZE $10. Experiment with different types of lighting! Here, rim-light accents fur and profiles of acrobatic kittens. For rim-light, place your subject between the camera and light source. Be sure direct rays do not strike lens to cause flare. Yook O. Hom, Brooklyn, N. Y., ▽ Rolleiflex, Tri-X, f/4, 1/250.

$25 FIRST PRIZE. Forethought, patience and readiness are often *the* important factors in a successful picture. Such a picture idea as a bullet hole juxtaposed on the chest of a passer-by required patience until he arrived, then alertness to make the exposure accurately, swiftly. Ludwig Schricker, Straubing, Germany, was ready with his Leica IIIa set at f/4 and 1/30 second. Plus-X ▽

MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE $25
SECOND PRIZE $15
THIRD PRIZES $10

SECOND PRIZE $15. For a striking effect, let your subject's head fill the entire picture area. You can accomplish this by cropping during enlarging, or by using a longer-than-normal lens, as Georges Vinaver, Paris, France, did here. Diffused light of open shade gives pleasingly soft tone. Nikon, 85mm lens set at f/2.8.

"I TRIED IT MYSELF"

"Did I follow the rules?" If you are contest-minded, and plan to enter any one of the many photo contests, ask yourself this question before mailing your entry. Of course, it's desirable to have the best print quality possible. But equally important—in *any* contest—are the rules. Even while screening the entries in our own contest, we sometimes find that rules are overlooked.

"I Tried it Myself" is a monthly contest for black-and-white pictures. You may submit any number, but be sure that your name, address and all technical data is on the back of each picture. Enclose a *stamped (first-class postage), self-addressed envelope* for return of unused prints. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 New York, N. Y.

THIRD PRIZE $10. Classes or social gatherings are ▷ often ideal sources of spontaneous pictures (if the photographer can manage to be ignored) especially when working by available light. Jan Holcman, New York, N.Y., shot music class with Contax, Tri-X film.

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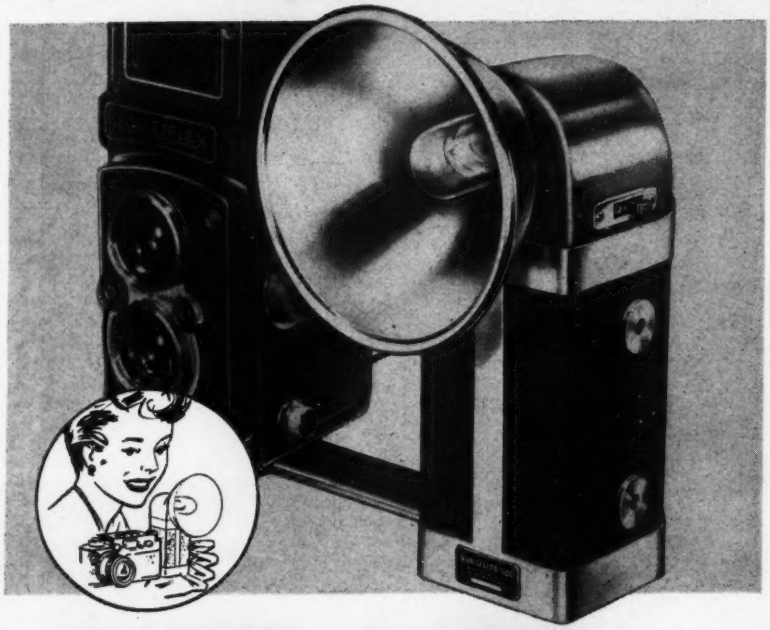

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Ask your dealer to show you the full Sun-Lite line, from the inexpensive Flash Saver at $39.95 to the new Sun-Lite III with a Kodachrome color guide of 80 to 100, or write for free illustrated folder.

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BUY A PROJECTOR

(*Continued from page* 91)

projector will not do full justice to films made even with the best equipment. The kind of projector you buy should not be subject to pocketbook alone. Consider what purposes the machine will fill.

If you are an 8mm fan, quite naturally you will be confined to exhibiting your films in no more than moderately large rooms. You may be interested in a machine that has few accessories and is simple to operate. One of the moderately priced projectors listed on page 94 may fill your needs.

A more expensive machine can help you get the most out of your films.

If you plan to get a 16mm projector you may be thinking of auditorium showings to large groups. Large reel capacities for long, uninterrupted showings can be important. A 1000 watt lamp helps to project bigger images at longer distances from the screen. In addition if you plan to buy a 16mm sound projector you should consider the problem of carrying equipment from place to place.

Compare noise level

No matter what kind of machine you buy there are two things to look for in a projector—sturdy construction and quietness of operation. Make sure the body casting is substantial enough to withstand the kind of wear to which you plan to subject your projector. All projectors make a certain amount of noise, but some are quieter than others.

Projectors come in a variety of sizes and shapes but they all work the same way. An electric motor furnishes power for operation of all moving parts. Film goes from the feed reel through a sprocket, is looped, and then passed through a film gate. The film gate keeps it in proper position for projection. From the film gate another loop is formed. The film then goes to a takeup sprocket and finally to a takeup reel.

There is a toothed shuttle in the film gate that enters the perforations of the film and moves it down one frame at a time. As the individual frames come to a stop in the film gate, light passes through an aperture in the film gate, through the film, through the lens, and to the screen. This light does not shine in a continuous beam. To create the movie illusion the light must be interrupted when the film moves. Light cutoff is accomplished by a disk-like shutter synchronized to the shuttle. Light must also be interrupted for a fraction of the time that the frame rests in the film gate. The second interruption prevents noticeable light flicker on the screen.

The heart of any projector is its film

(*Continued on page* 106)

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WHY? . . . because we follow a few simple rules. Each and every letter is read by our college bred camera technologists: he, if requested, will give you technical information and an unbiased pro or con report on the desired product. Our Sales Manager then sends you our handy Unigram Speed Letter including a postage free, return air mail, envelope with our LOWEST PRICE QUOTATION. Each item, new or used, carries a one-year irrevocable guarantee: no charge for labor or parts. Our most important major factor in having satisfied customers emanates from the fact that we have beaten our competitors' "lowest prices." We naturally beat prices because of our tremendous buying power, which gives us an edge.
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Gra-Lab #168 Luminous		17.15
Size 9x12 Blotter Books	1.25	.79
Size 12x18 Blotter Books	2.45	1.74
Lens tissue, lint free (100)	.50	.27
Darkroom Safelight new Built to swing in circle for table top or wall		
Steel Reel Chests	4.95	2.71
8mm 200 ft.	3.95	2.39
8mm 300 ft.	4.95	2.99
8mm 400 ft.	5.95	3.59
16mm 400 ft.	6.95	4.19
Wallet Acetate Album	.35	.19
8mm 200 reel or can	.55	.43
8mm 300 reel or can	.65	.49
8mm 400 reel or can	.80	.63
16mm 400 reel or can	.80	.63

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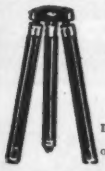
Lipstick Hair Lens Brush. Camels List $1.49 only 75c



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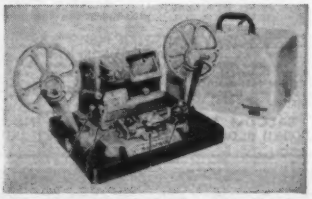

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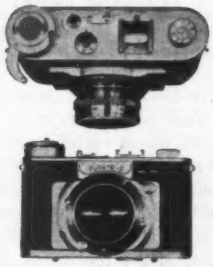

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DeJur 750 w/case	159.50	89.00
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Revere 85D 500W	124.50	59.00
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BUY A PROJECTOR

(*Continued from page* 104)

gate. If the various parts of the film gate are not operating properly picture quality will be poor. Before you buy a projector, test it. If the shuttle is working improperly the picture will appear to jump on the screen. If the light seems to flicker it's a sign that either the shutter is not correctly adjusted or that it has been poorly designed.

Check the framer for convenience of operation. It is usually located on or near the film gate. The framer adjusts the aperture in the film gate so that frame lines do not appear on the screen.

Reels may be arranged on the side, top or in back of the projector body. The exact placement varies from manufacturer to manufacturer. In most cases reels are supported by arms extending from the projector body. Power to drive the reels may be transmitted through gears housed in the reel arms. Several projectors now available have nylon gearing that requires no lubrication. Some projectors use spring tension drives outside of the reel arms.

An exception to the usual arm and reel arrangement is the Brownie projector. Reels are connected directly to the right side and in back of the projector.

Check rewind

But no matter how the reels are positioned, power goes only to the takeup reel on projection and to feed reel when film is rewound. Make sure that your projector provides even tension throughout the rewinding process. Reel arrangements preference should be based in good part on ease of threading film through the projector. Make sure that reels permit getting at vital parts of the projector.

With only two exceptions most 8mm projectors have reels that will hold 400 feet of film. A 400 foot reel will provide one half hour of continuous projection. The Kodak Brownie can handle only 200 feet, while the Revere 85D holds 300 foot reels.

Most 16mm silent projectors also have 400 foot reels. There are two 8mm frames for every 16mm frame. Thus, a 400 foot reel allows only 15 minutes of projection. The Victor Silent 16 has a 2000 foot reel. Sound machines are usually equipped with 1600 or 2000 foot reels.

Another, but somewhat more variable factor in projector choice is the size of the lamp your machine is designed to accept. Eight millimeter projectors are sold with one of four projection lamps—300, 500, 750, or 1000 watts. However, many projectors are designed to take the

(*Continued on page* 108)

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Bolsey B22 F3.2 Case & Flash	32
Bolsey C F3.2 ctd. synch.	35
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Contaflex I F2.8 Tessar ctd. MX	80
Contaflex II F2.8 Tessar ctd. MX	100
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Kodak Pony 135 F4.5 ctd. synch.	17
Kodak Pony 828 F4.5 ctd. synch.	17
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Kodak Retina IIC F2.8 ctd. MX	85
Kodak Retina IIIC F2 ctd. MX	120
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Voightlander Prominent F1.5 MX	130
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Exakta VX F2 Biotar Preset	140
Exakta VX F2 ctd. Biotar Auto.	180
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50mm F1.4 Nikkor ctd.	105
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85mm F2 Nikkor ctd.	80
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Keystone K50 F2.5 Mag.	65
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Revere 16 F1.9 Mag.	80

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BUY A PROJECTOR

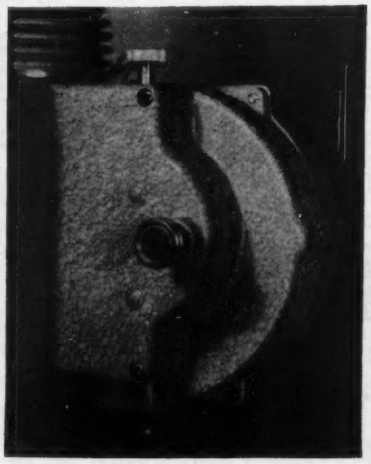
(*Continued from page* 106)

next higher wattage. If you have a projector that ordinarily uses a 500 watt lamp, you can substitute a 750 watt lamp. A 750 watt projector can handle a 1000 watt lamp. A higher wattage lamp, however, is not always the answer to better projection. Using more light may cause hot spots in the center of the screen with short projection distances. Check with the manufacturer before switching lamps.

While greater wattage will give you more light, there are several factors that determine screen brightness—the type of screen, projection distance, shutter design, and lens quality. Eastman Kodak has just brought out a new shutter design on their 8mm Showtime projector that reportedly makes it possible to fill screens up to five feet in width with a 500 watt lamp.

A critical part of your projector is the switch that controls motor and lamp. Often, motor and lamp have separate switches. The proper sequence is motor on, lamp on, lamp off, motor off. Starting the motor first and turning it off last allows the cooling fan to work that much longer after projection is completed.

More and more projectors are incorporating a three-way switch that automatically turns on the motor and then the lamp. The reverse sequence takes place when the projector is turned off.



Friction control on the Bell & Howell 8mm machine acts like a brake on the motor, controlling frames per second.

Another control on the projector regulates the frames per second that pass through the film gate. Some machines depend on a friction device that acts like a break on the projector motor. In others the frames per second control is of the rheostat variety that simply

(*Continued on page* 110)

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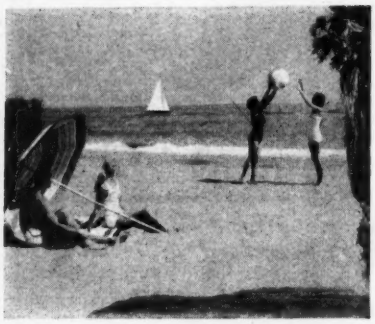

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BUY A PROJECTOR

(*Continued from page* 108)

regulates the amount of electricity fed into the projector motor. More power means more speed and thus more frames per second.

Many sound projectors have two speeds—16 frames per second for silent projection and 24 frames per second for sound projection. A toggle switch on the projector has two positions—one for each speed. The switch controls a governor inside the projector.

When you buy your 8mm projector it will most likely be equipped with a one inch focal length lens—probably f/1.5 or f/1.6. If your projector also has a 500 watt lamp it will fill a 30 x 40 inch screen from a distance of 19½ feet. The image will be acceptably bright from corner to corner.

A 16mm projector with a standard two inch focal length, f/1.6 lens and a 750 watt lamp will give you a 37 x 50 screen image at 22 feet which will be acceptably bright.

But suppose you live in one of those "modern" apartments with a small living room? Are you stuck with postage stamp sized screen images because you haven't got the room for long-throw projection? If you use your normal lens you will have to be content with smaller pictures. But if you replace the regular objective with a wide angle projection lens, ¾ inch focal length for 8mm, and 1½ inch for 16mm, you can fill your screen even in a really modest sized room. Many projector manufacturers have wide angle lenses available as regular or accessory equipment.

It might be a good idea to substitute the next highest wattage lamp in your projector to make up for the greater light dispersion that takes place when you use a wide angle projection lens. Otherwise, picture corners are liable to be dark.

Wide screen at home

Should you be planning to show your 16mm films in a large auditorium a long focus lens may be required. Your normal lens would make it necessary to place the projector amidst your audience in order to keep the picture down to screen size. A three inch focal length lens, for example, will fill a screen with a 96 inch width from a distance of 84½ feet. This would let you get far enough back, in many cases, to place the projector behind the audience.

Hollywood style, wide screen pictures are also possible for the amateur. Wide screen height to width ratio is about 2.5 to 1. To achieve this width the film must be shot with an anamorphic lens or attachment. There are lenses and attachments that are slipped over the regular

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camera lens for taking the picture, and then over the projector lens for viewing.

And finally, Bolex, Inc. has a stereo movie system that is suited to amateur needs. Lenses must be fitted to the camera by Bolex camera technicians.

There are other accessories that may be incorporated into a projector that spell convenience and pleasure—even though they are not directly related to projector performance. One such extra is the single frame device. It makes it possible to view one frame of a movie for editing or other reasons. Make sure that a projector with a single frame device has a shield that drops into place to protect the film from excessive heat during the time the projector lamp is on but the machine is at a standstill.

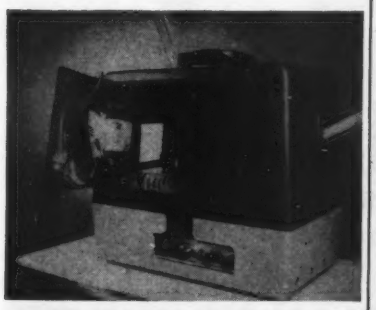
A reverse projection control lets you run the film backward for either comic relief, or for another look at a particularly interesting scene without projecting the entire film, rewinding and reprojecting.

Some machines have built-in splicers, which adds to the value of a projector used as an editor.

A receptacle for household lamp plug is a convenient refinement. You switch on the machine and the house light goes out automatically. Turn the projector off and the house light goes on.

A low wattage, auxiliary light on a projector helps when minor loop and film track adjustments are made with the house lights off.

Most of what has been said until now covers silent and sound projectors—with one very large exception. There is, comparatively speaking, no such thing as a low priced sound projector. Sound projectors range from $325 for a Revere SP16 optical sound machine to $825 for an RCA 400 magnetic projector.



Some projectors have built-in speakers that are fine for small group showings.

There are two systems for putting sound on film. Optical sound is the one most commonly used by professional movie makers. Sound is fed into a microphone or other input and turned into electrical impulses. These impulses are transmitted to a light. The light shines

(*Continued on page* 112)

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10x10		LWSM	3, 4, 5	250	2.50
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11x14		DWSM	1, 2, 3, 4	50	2.79
11x14		DWGL	F4	50	3.50
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11x14		SWSM	EE1	100	2.95
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16x20		DWSM	EE1	50	9.25
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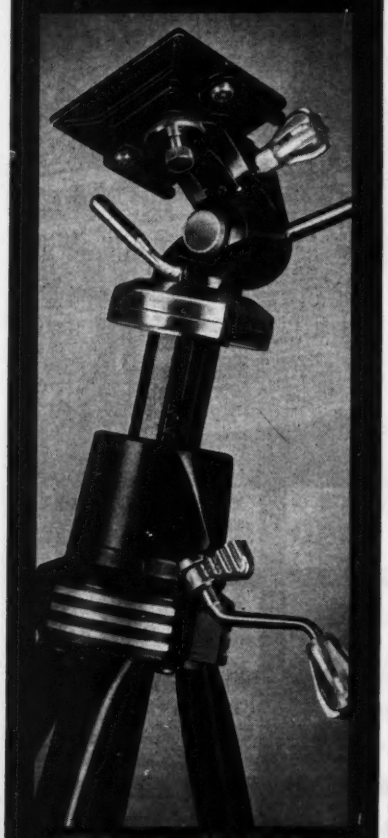

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BUY A PROJECTOR

(*Continued from page* 111)

through a slit in the recording unit and strikes a photographic film. Variations in sound regulate the electrical impulses reaching the light, and thus the intensity of the light. These different light intensities are recorded on one edge of the film.

The sound projector is actually two machines—one for projecting the film itself and the other for translating the sound track back into electrical impulses that are reconverted back to sound by an amplifier and loudspeaker.

Unless the amateur is prepared to go through the expense of having his sound recording done in a professional studio or is ready to make a rather large investment in equipment, he cannot use optical sound for his own films. The optical projector serves to show the amateur's silent films and professional sound productions.

More practical for amateurs, but still expensive, is magnetic sound. You need a magnetic projector to both record and reproduce this kind of sound. After the film has been completely edited, one edge is coated with an iron oxide striping. The film is then threaded through the projector. The sound component of the projector is similar to a tape recorder. Sound is recorded and can be played back immediately.

The chart on page 95 lists several optical machines for which magnetic accessories are available. The Bell & Howell 202 has both magnetic and optical sound.

One attachment, the Cinesone unit, converts almost any modern 8mm or 16mm silent projector to a magnetic sound machine.

Whether you buy silent or sound, 8mm or 16mm, your final choice should be made on the basis of what you plan to do with your machine and how much you can afford to spend for it.

Equipment used to illustrate this article was supplied by Willoughbys, Eastman Kodak Stores, and Minifilm, all of New York City.

FOLLOWING SIMPLE RULES CAN MEAN TOP PROJECTION

Getting the most out of your home movies means showing them properly. The best film can be ruined by catch-as-catch-can projection.

Here are a few simple rules that may help you toward better audience reaction when you unlimber your projector:

1. Place your projector on a solid table or stand. A rickety projector platform can cause distortion, shaky screen images, or both.

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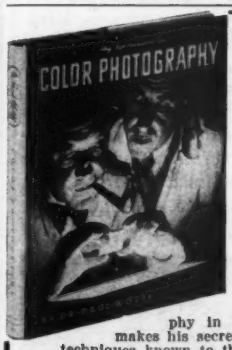

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2. Remember, you may love those reels that trace Junior's development from cradle to football field, but your audience may get a little bored after the first half hour.

Instead, balance the family-type picture with shots of your last vacation or outing to the country.

3. Another good way to add variety to your home movie sessions is to vary the length of reels. Try to start the show with a short subject—something that takes no more than three or four minutes of show time. Then add a change of pace with a film that takes a bit longer to show and deals with an entirely different subject. And most important—don't try to project every film you own in one evening. An hour of film is just about the limit.

4. Until you are satisfied that a film has been completely edited, don't show it. You will find yourself making explanations, excuses, and apologies for bad footage, lack of continuity, and other failings of unedited film.

5. You may not be ready to enter the world of sound, but a record player can do a great deal for your film presentations. All you need do is select some appropriate long play recording, put it on the turntable, and start the music just before the projector is turned on. You'll be surprised at how well the music will blend into the film.

6. Rewinding serves to slow down any film presentation. You can save your rewinding until the show is over by simply getting a spare reel. With the extra reel, you will always have an empty that can be locked in place for the next film.

7. Where possible, place the projector behind the audience. This serves to cut down on projector noise. For best viewing, audience should be half way between projector and screen.

One of the most essential things for good home movie presentation is the right screen. All too often, a wall, pillow case, or other surface will substitute for a screen.

If the wall has the slightest tint, it will absorb a good part of the light from the projector.

If you plan to show your films in large auditoriums as well as in your home, a beaded screen is best for you. Light from a beaded screen is reflected back along the axis formed between projector and screen. Light from the screen also is extremely bright when viewed head-on. Thus, it is ideal for long, narrow rooms.

The matte-type screen gives a softer light and can be viewed comfortably in almost any part of a small, square room.

But no matter how you arrange your audience, select your films, or add atmosphere music, a poorly cared for machine can ruin it all.—M. A. M.

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What's Ahead?

by LLOYD E. VARDEN

Impurities in photography—are they good or bad? Sometimes they turn out to be a blessing.

There was once a time when it was thought that the more pure a substance was the better it became for its intended function. In many fields this is true, and the attainment of higher and higher purities is one of the indexes of progress in these fields. But in photography it is often a question of new knowledge on the application of *impurities* that spells progress.

It was Dr. C. E. K. Mees of the Kodak Research Laboratories who said many years ago that if cows didn't eat the kind of weeds they do there would be no photography. He was obviously exaggerating the point, but he wanted to get across the fact that high-speed silver halide emulsions depended upon small amounts of impurities in the gelatin used, which went back to the eating habits of the cows whose hides were the source of the gelatin. After it became rather certain that specks of impurities formed on silver halide crystals during emulsion preparation determined to a large extent the properties of the emulsion, a vast number of substances were artificially introduced into emulsions in an effort to improve upon Mother Nature. Some substances gave substantial improvements, whereas others resulted in less sensitivity or intolerable fog. It was also found that the size of the impurity speck formed on the crystal and the manner of introducing it into the emulsion were extremely critical. In other words, the subject proved to be much more complex than anticipated. It has taken years of tedious investigation to reach present emulsion standards, a good part of which has involved a continuing study of trace impurities.

Exposure adds to impurities

The nature of the latent image formed on the crystal during exposure determines whether or not a silver halide crystal will upon development produce silver which contributes to the image. You may not have thought of it in this way before, but exposure simply adds further impurity to the silver halide crystal. It is thought that the latent image increases the impurity content of the crystal to a point where it will develop at a much faster rate than those crystals that are not exposed, or are not exposed sufficiently to bring their impurity contents to the critical level. Thus, the efficiency with which a crystal can produce the additional quantity of impurity, and the less this quantity has to be, determine the sensitivity of the crystal to light.

Influence of the developer

Although I have just stated that the sensitivity of a silver halide crystal is determined by its efficiency in forming a certain amount of additional impurity, this requires some modification. We normally measure emulsion sensitivity *after* development in terms of the optical density of the silver image. Therefore, the final sensitivity can vary according to the propensity of the developer to be catalyzed by the latent image. With some developing agents smaller latent image quantities are required to catalyze their reducing rates than is necessary for other developing agents. The specific composition of the solution containing the developing agent (or agents) is very important also.

Impurities in the developing solution usually cause detrimental effects, but certain developer additives, which are impurities in a sense, often increase the efficiency of the developer. Hydrazine, thallous bromide, potassium iodide in very small quantities, etc., can function in this way. It has even been reported that an absolutely pure hydroquinone developer will not develop at all. An impurity is needed to get developer action, and in this instance it is oxidized hydroquinone itself. But in most developers the oxidation products of the developing agents act as retardants.

Future progress from impurities

There is no reason to assume that the benefits which can be derived from impurities have been exhausted. The subject has not developed to a science and is largely a matter of trying a little of this and a little of that. When such a condition exists the number of substances that can be tried in all the possible ways is inexhaustible.

The same state of affairs is found in other fields where it has been shown, as in photography, that tremendous improvements can be made by continuing to test the effects of different impurities. For example, fluorescent compounds and phosphors are exceedingly more useful today than before because

of a greater knowledge of the effects of trace impurities. Some phosphors are activated to give off about 130 times more light—when ultraviolet irradiated—by adding as little as a millionth gram of silver per gram of phosphor. Traces of zinc, copper, gold, lead, manganese, etc., have also been found to be strong activators in various phosphors.

There are millions of untried possibilities in the photographic emulsion and developer fields. It is just a question of time and money to run the required tests to find what things or combination of things result in improved properties. If some experimenter were lucky, it is conceivable that films could be made 100 times faster than now, practically overnight. This would open many new fields for neutral density filter manufacturers. And that's real progress!—THE END

Dr. Cinema says:

Do you have a yen to do something off-beat with your camera? How about an abstract film?

If you've ever wanted to do something really different with that camera—something off-beat enough to make the family sit up and reappraise you and your hobby (one way or another), there is a way you can do it. Interested?

How about making a short 3-minute abstract film? Oh, not just any weird kind of film, but one with some sort of direction—perhaps done to the accompaniment of that favorite instrumental record you may have in your collection. The really fascinating thing about making an abstract film is that you're never completely certain about how it's going to look on the screen. The few accidents which are bound to occur will usually turn out to be pleasant little surprises.

But why abstract films? One important reason is that good short ones are fun to watch—and this is true even for people who generally sniff at such things. Another good reason: a project like this may do more than anything else toward strengthening your eye for composition and building your movie inventiveness. Here's a case history.

On this particular evening an artist friend and I were talking about phobias—claustrophobia, kleptomania, and so on. The subject of schizophrenia came

(*Continued on page* 116)

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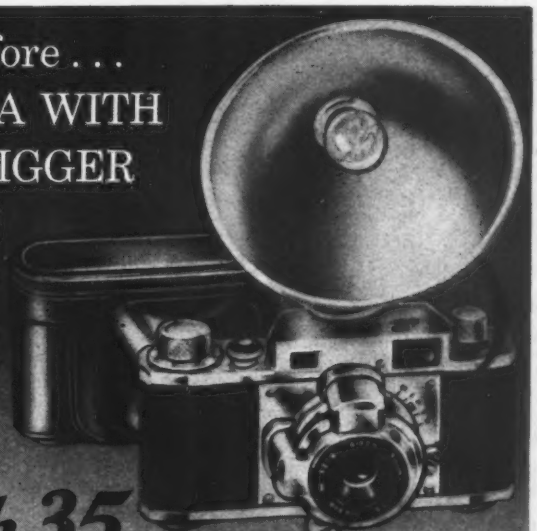

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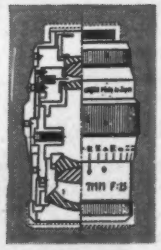

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DR. CINEMA

(*Continued from page* 115)

up, and while chattering along about how the personality sometimes splits into two distinctly alternating types of character, my friend suddenly exclaimed, "Hey, we can do a swell abstract movie about this!" Being inherently lazy, I put up my usual resistance, but his enthusiasm took over and off we went.

A glass shelf

The whole idea was to first show a single oscillating line which suddenly splits into two contrasting lines—one, slow and languorous; the other, exactly the opposite, with sharp, jagged movements. In the end, both lines would again fuse with each other. Altogether, the film would be 3½ or 4 minutes long.

First we bought a glass shelf, 8 inches wide and 10 feet long. On this, Bill painted the two lines in colored poster paint, swirling and crossing over each other. Occasionally, one line would disappear off of the edge of the glass, leaving the whole scene for the other line to do a "solo." Further on down the glass, our truant line would reappear.

We tacked a small piece of black cloth on the floor as a background for the glass. We then nailed two strips of waxed wood on top of the background. The strips were just wide enough apart to permit the glass to slide between them. The camera was mounted so it pointed straight down at one end of the glass, and two photofloods illuminated that area of the glass covered by the camera lens.

Now since we wanted the lines to draw themselves, it was necessary to shoot the entire film in reverse. In other words, we started at the end of the film. I would shoot a single frame—Bill would *scratch off* a small bit of paint from both lines—I'd move the glass 1/16-inch up and shoot another frame—and so on. When we got the 16mm film back from the lab, we turned the film end for end, and the line *developed*, instead of disappeared. When we projected the film, lines swirled, dived, and gyrated in one continuous movement. The lines split at the beginning of the film and rejoined each other at the end. Remember to start and finish your drawing with one line. It was a lot of work (next time I'll figure out how to move the camera instead of the glass), but we still think the struggle was worth it.

Dry ice for effects

Since our background was black, we decided to double-print another background film into it. To make this other film, an 11 x 14 black photo tray was filled with water, and our camera focused upon the surface. With the camera running, we floated bits of oil paint on the water, stirred and blasted the surface with everything from table salt and catsup, to wind from an electric fan. Then, after cleaning the catsup and salt off my rug, we rewound the film for another exposure. This time, we took bits of dry ice and put them into the same tray of clean water. Fragments of the dry ice floated on the surface, moved lazily and gave off lovely patterns of delicate vapor. The large chunks settled to the bottom of the tray, where they bubbled away merrily until exhausted.

After the second film was processed, we had a print made which superimposed both films. Later, when showing the finished film to friends, it was surprising to see how often the movements of the two lines synchronized with the music played with it.

Now, all of the fuss and feathers we went through really aren't necessary to make an interesting abstract film—that black tray of water alone is capable of some mighty interesting stuff. Another painting idea you might play around with involves two or three ordinary sheets of thin picture frame glass of 8x10″ or 11x14″ size. Mount your camera pointing down so that it just covers the glass area. A few nails will help in keeping the plates aligned. For lighting, use two photofloods with diffusing filters, making sure that there are no reflections on the glass. If you're using a black background, be certain that the glass is spotless. Poster paints are probably the best for painting on glass. A few small brushes complete your equipment.

Position the first glass and draw a simple design on it. I'd suggest making a two-second fade-in on this first design. Close your diaphragm down all the way. As you start the 32 single-frame exposures, open the diaphragm up a little each time until you're right on your calculated exposure. Now just add a bit to your design, click off one more frame, and so on until you've had enough. In trying to pre-plan your timing, just remember that every frame represents 1/16th of a second and that it takes eight frames to make half a second go by. As soon as you fill up one glass, just put another one on top of it and off you go.

Look around the house

Naturally, there are lots of other ways to tackle abstract films. If your wife's goldfish reside in one of those flat-sided tanks, perhaps they can be temporarily dispossessed. Set the tank filled with water on a turntable in front of a couple of lights and slowly drop vegetable dyes and colored inks into it. You can get a pretty exciting variety of very abstract images as the tank turns.—DICK HAM

BOOKS IN USE

by G. B. WRIGHT

Books don't make movies—but they help movie-makers

There have been a number of requests lately—some of them probably stimulated by MODERN's new Movie Course—for beginning books in the field of home movies. Hundreds of books have been published on still photography, but only a few on movies for the amateur. There are not too many for the professional, either, and he must learn largely from experience.

For the amateur who wants to turn out a competent (and not too boring) record of his family and its activities, there is one obvious choice, *How To Make Good Movies* (Eastman Kodak, $2). The one great advantage of this book is its accuracy and simplicity of presentation.

For some readers, this simplicity may be a negative virtue. If you have a reasonable component of imagination, you will quickly want to go beyond the suggestions for sequences suggested here. However, if you are a beginner, I would recommend that you read this thoroughly before you tackle any other book. And if something you read later seems to contradict what the Kodak book says, I'd be tempted to believe this little volume until experience demonstrated otherwise.

Another reason for owning this is that most of the other good film books seem to be British, and some details of their technical data can be confusing unless you have an American source.

The language is universal

There are three British books which I can recommend—with some minor reservations. There is *Amateur Movies, and how to make them,* by Axel Strasser (Studio, $4), *Film-Making from Script to Screen,* by Andrew Buchanan (Macmillan, $2), and *Filming for Amateurs,* by Paul Burnford, preface by Paul Rotha (Pitman, $4).

The Strasser book is principally a survey of all the many possibilities of amateur filming, with a page or two on each topic and the barest glance at technique. You will find many interesting ideas in it, however.

Buchanan's book assumes you know how to operate your camera and takes off from that point to talk about scripts, direction, production and editing—all on an amateur, but moderately ambitious level. The second half of the book gives detailed suggestions for filming your town, a factory, a hospital, a foreign city and an opinion film. The accent is British; the language is universal.

Burnford's book has more actual technique than either of the previous two, and gets into lighting, creative camera work and the principles of filmic narration.

There are also 12 paper-backs, imported from England and which sell here for $1.75 each. Again, these have the minor handicap of a British accent, but they do have a great deal of information which is not available anywhere else. The titles are self-explanatory:

How to Plan a Home Movie Script, How to Act for Home Movies, How to Direct Your Own Movies, How to Make Home Movies, How to Title Your Own Movies, How to Add Sound to Home Movies, How to Make Good Color Movies, How to Do Home Movie Tricks, How to Make 8mm Movies, How to Make Movie Cartoons, How to Make Vacation Movies.

For a free book catalog

There are some other books in this field. A postcard to Amphoto, 33 West 60th St., New York 23, will bring you a catalog which lists almost every photographic book, including the movie books. You may find something there which fits your own needs more comfortably.—THE END

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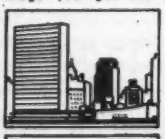

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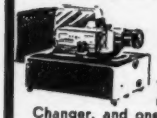

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(*Continued from page* 38)

the pointer of which travels over three settings, M, X, and V. The M setting is for use with M-type flashbulbs with speeds from 1/50 to 1/300 sec. The X setting is used for electronic flash on all speeds and with flashbulbs at 1/25 and slower. The V setting permits you to use your self-timer for flash pictures. It provides X sync. In addition, flash operations need not be carried out in a fixed sequence. Last minute changes, it is claimed, can be made to any setting even after the shutter has been cocked.

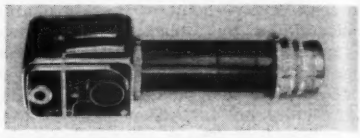
Made in the Western Zone of Germany, the camera is finished in satin chrome and black morocco leather, has an automatic exposure counter, engraved depth of field scale, tripod socket and an accessory shoe. A hinged back is designed to facilitate loading. Price of Edixa Coupled Rangefinder Model D with f/2.8 lens is $59.95. For more information, write:
CAMERA SPECIALTY CO.
705 BRONX RIVER RD., BRONXVILLE 8, N. Y.

Reflex Viewer for Graphics

A Reflex Viewer for the 4 x 5 Graphic View II and the 4 x 5 Graphic cameras with Graflok back permits you to see your image right side up and corrected left to right. This is made possible by a front surface mirror at a 45 degree angle to the ground glass back. When the Reflex Viewer has been snapped into place, the photographer merely looks down to see his right-reading image in the mirror. Price of the Reflex Viewer, painted in silver hammertone finish, $5.95, f.o.b. New London, Conn. For more information, write:
FILMTRONICS, INC.
96 HUNTINGTON ST., NEW LONDON, CONN.

LC Extension Tube Set

Designed for the Hasselblad 2¼ x 2¼ single lens reflex camera, the LC Extension Tube Set permits continuous focusing from 18 inches to 2½ inches. In use the tubes are placed between the camera and its lens, as *shown*. The set consists of five pieces, including two adapters, has an over-all length of 7⅛ inches, and magnifies 2½ diameters on



film. The anodized tubes have internal anti-reflection flocking. And a snap lever holds the lens locked into position. Price of LC Extension Tube Set, $34.50. For more information, write:
RAY CAMPBELL CO.
1327 E. COLORADO, GLENDALE, CALIF.

Several packaging changes have been made in **Du Pont daylight loading 16mm movie film** in the 100- and 200-ft. spools. A new type of encircling band is being used to prevent unwinding of film from spool. Made of stiff paper, the band fits snugly into the spool channel and is said to be easier to remove and replace than the rubber band previously used. Better protection from unintentional

How to shoot flash by guide numbers

A flash guide number is an exposure recommendation for a particular combination of film, flashbulb, and shutter speed. Guide numbers are on flashbulb sleeves and film instruction sheets. Here's how they work.

For Kodak Ektachrome Type F film, with a No. 5 bulb, and 1/50 sec. shutter speed, Eastman Kodak Co. recommends a guide number of 110. Assume a flashbulb-to-subject distance of 10 ft. Divide the guide number (110) by the distance in feet (10); the result is 11. Set your lens to f/11. *Important*: Estimate carefully the flashbulb-to-subject distance in feet (or use a rangefinder).

Here's how to figure out guide numbers for use with speed light (or flashbulbs, if that is necessary).

Have someone sit or stand a few feet from the wall in an average room (8-10 ft. white ceiling). Leave just enough room light so you can see what you're doing—too much light may affect the exposure. Mount the speed light flashtube on or next to the camera, 10 ft. from the subject.

Make a series of exposures, starting at the widest lens opening, and closing the lens down one f-number for each succeeding exposure—that is f/2, 2.8, 4, etc.—to the smallest lens opening. Include in each shot a card on which is printed large the flash-to-subject distance and the f-number of that exposure.

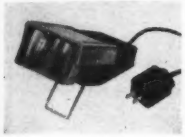
After shooting off a direct flash series, point the flashgun towards the ceiling and repeat the series for bounce flash.

Process the film normally, then examine it. If you have used color film (which is advisable) just project the slides, and pick the best one. Note the f-number on the card; let's say it's f/8. Multiply 8 by the flash-to-subject distance in feet (10); the result, 80, is your guide number. To use this guide number at any other distance, divide it by the flash-to-subject distance in feet, and set the lens to the appropriate f-number. Remember, guide numbers are just that—guides to correct exposure, but no guarantee of same. However, they are very helpful.

Follow the same procedure with the bounce flash set. *Important*: *This bounce flash guide number will be reasonably accurate only for flash-to-subject distances ranging from 5 to 12 ft.*

exposure is also claimed for the new band. Also featured in Du Pont's new packaging is a cloth tape for sealing the film container. The tape is easier to remove than the tape seal previously used, particularly in cold weather. With the adoption of new cans, use of black paper inside the container has been discontinued. For more information, write: *E. I. Du Pont de Nemours & Co., Wilmington, Del.*

Tele-Vue Slide Viewer



The new Mico Tele-Vue is a battery operated pocket viewer for 35mm and Bantam-size slides, which can be adjusted for wide angle group viewing, or for big closeups. The manufacturer claims that the unit's single optical system eliminates distortion and provides clear sharp pictures with full picture magnification.

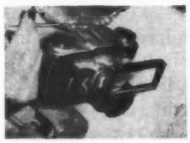
Included are an on-off switch, C batteries, table stand for group viewing, and a built-in electrical outlet for transformer. Price, $7.95. For more information, write:

MICO PHOTO PRODUCTS
110 S. DEARBORN ST., CHICAGO 3, ILL.

The new Adjusto Turret Case is available for either 8- or 16mm turret model movie cameras. According to the manufacturer, a simple 10-second adjustment of the "Adjusto Block" inside the case converts the case to hold any 8- or 16mm turret movie camera, along with lenses, film and accessories. Price of Texon finished case for 8mm cameras, $11; leather case for 8mm, $17.95. A leather case is also available for 16mm turret cameras at $21.50. For more information, write: *Ruko Company, 3 West 18th St., New York, N. Y.*

G-E Photo Lamp and Lighting Data booklet contains the latest data on film speed ratings, guide numbers, flash and flood lamp specifications and characteristics, and time-light curves. It fits into a shirt pocket and is priced at 10 cents. A special feature of the booklet is an explanation of "triangle lighting." Diagrams and photographs illustrate this method. For more information, write: *General Electric Co., Lamp Division, Nela Park, Cleveland 12, Ohio.*

Closeup Attachments for Graphic 35



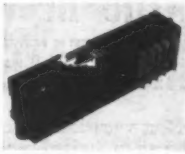
New accessories for the Graphic 35 permit you to take closeup shots at less than three feet. They are the Proximeter I and II—which also provide parallax compensation for the rangefinder and viewfinder. In addition, the rangefinder can be used for focusing through the Proximeter.

The Proximeter I permits you to shoot between 28 and 20¾ inches; the Proximeter II between 21⅝ and 14⅝ inches. Used together you can make pictures from 15⅝ to 12⅛ inches. All measurements are from the object to the film plane marked on the camera top cover.

The company adds two words of caution. When using the Proximeters at shorter distances a firm support such as a tripod should be used. When taking portraits, Proximeter I is preferred because of possible facial distortions at closer distances. The lens opening should be as small as possible to achieve as much depth of field as needed. Price of Proximeter I and Proximeter II, $22.95 each. For more information, write:

GRAFLEX, INC.
154 CLARISSA ST., ROCHESTER 8, N. Y.

Slide Tray for Revere Projectors



The new Yankee slide tray for the Revere Automatic slide projector holds 36 slides in any type mount and is numbered for easy slide identification. Featured is an exclusive slide retainer which, according to the manufacturer, holds slides firmly in place and prevents them from falling out while the slide tray is being handled or carried about. The trays are boxed in pairs in an attractively designed box which may be used as a filing case, thereby keeping the slides free of dust and lint.

Price of Yankee slide tray with slide retainer (for the Revere Automatic slide projector), two for $2.85. Standard models without the slide retainer are priced at two for $1.85. For more information, write:

YANKEE PHOTO PRODUCTS
3325 UNION PACIFIC AVE., LOS ANGELES, CALIF.

Correction

Last month we ran an item on Bell & Howell's Model 253 motion picture projector for 8mm film. The correct price is $79.95, not $114.95. For more information on this projector and other Bell & Howell equipment, write: *Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.*

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PANATOMIC-X, PLUS X

(*Continued from page* 86)

was a guarantee that there would be an image on the film, but it also meant that the image might be dense, contrasty and fairly difficult to print well.

None of this applies to the new Plus-X. The film appears to be inherently less contrasty than the old product. In addition, the recommended development time in D-76 has been set at 8 minutes at 68F. The result is a smooth looking negative with a wide range of tones and moderate contrast.

On page 87 are results of an interesting comparison test. Rolls of old and new Plus-X were similarly exposed in the same camera with a fairly contrasty subject having a wide range of tones. The rolls were then cut in half. A piece of the new and a piece of the old were developed simultaneously for 8 minutes in D-76. Both films produced excellent images; the old Plus-X showed somewhat higher contrast.

The second halves of the two rolls were then developed for 16 minutes. The old Plus-X looked as it usually does with such treatment—overexposed areas were dense and highlights really blocked up. But the new Plus-X was even more dense and blocked up, which indicates that this film should not be "pushed" very much in development, unless the entire film is extremely underexposed. Don't try to make this a substitute for Tri-X—it isn't.

Graininess: The old film was highly regarded for its lack of graininess—the new one is considerably better. When films were developed in D-76 as directed, 11 x 14 in. prints on glossy paper showed no objectionable graininess. The combination of new Plus-X and Microdol (10 min. at 68F) produces excellent results; the negatives can be enlarged tremendously with minimum graininess.

Sharpness: The new film is said to be made by methods which cause a better dispersion of silver in the emulsion, with the result that there is less scattering of light by the silver grains, and shadow and highlight areas are more sharply defined than in the old film. There is no question that the giant enlargements we made from new Plus-X negatives were sharp. However, the improvement in sharpness over the old film was not something immediately obvious to the human eye, as was the lack of graininess, for example. However, the minimum graininess gave an overall smooth appearance to the pictures and in its way helped to increase the general sensation of sharpness.

Latitude: The latitude of a film is the amount by which exposure can be "off" and the film will still produce acceptable

HAD you been a traveler in what was the garden of England in the late nineteenth century the above scene would not have been an uncommon one. It was in the days when the "magic lantern" was probably the most popular form of entertainment, and oil lamp enlargers and glass sheets common photographic equipment. The boy in the drawing might have been Charles Duncan, then an apprentice to an itinerant photographer, pushing a portable darkroom on an old perambulator chassis, and learning first or second hand from Daguerre, Talbot, Lumiere, and other masters.
Duncan grew up to become one of England's best known photographers. Kings and presidents, cabbages and jewels, aging cathedrals and Egyptian temples all were processed thru his "magic soap" and wet plate negatives (often up to 30 x 40 inches), sometimes by methods which would cause Hurter and Driffield to turn in their graves. His adventures include one where he was suspected of having stolen the Mona Lisa from the Louvre, another where a photograph he made saved an apparently guilty man from the gallows. Charles Duncan has just put his long and adventurous career into a heart warming book. It is one from which you will not learn a thing, but a book you'll have to be pulled away from forcibly to come to dinner. It is a rare gem of pure wit and nostalgia which will not only delight you but every photographic friend to whom you are thoughtful enough to send a gift copy. "A Photographic Pilgrim's Progress"—$2.50. **AMPHOTO, 33 W. 60th, New York 23.**

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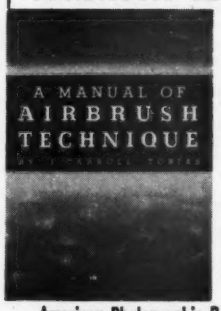

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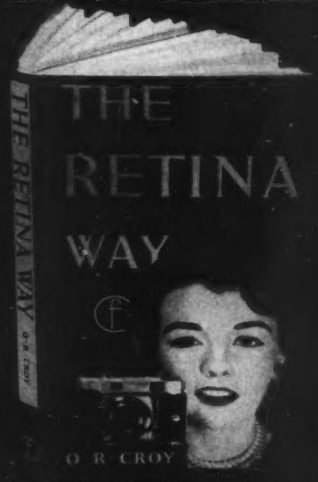

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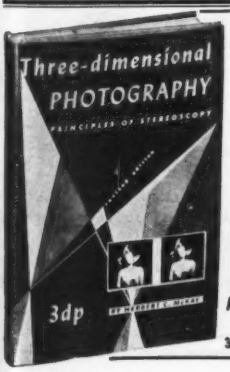

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pictures. The new Plus-X has at least as much latitude as the old and possibly a bit more.

General impression: The new Plus-X is a fine all-around film for general picture taking. It is fast enough to be useful for available light work indoors; it is not so fast that it becomes a problem outdoors in bright sun. It responds well to flash and electronic flash. When used with speed lights having a flash duration of 1/700-1/1200 sec. it does not appear to require special development, provided the film is properly exposed. In all respects, it seems to be a worthy successor to Kodak's old standby.

The new Panatomic-X

Eastman Kodak Co. discontinued the old Panatomic-X 35mm film in December 1952, and to hear some photographers carry on you might think the world had ended then. Panatomic-X was an extremely fine-grain film with exposure indexes of 25 daylight, 20 tungsten. When properly used, it could produce enormous enlargements with little or no apparent graininess. Recommended developing time in D-76 was 14 minutes at 68F, which produced negatives with fairly high contrast characteristics and a heavy tendency to block up in the highlights. However, experienced darkroom workers used to cut this developing time considerably, with improved results.

The new film is an entirely different story, and seems to be eminently superior to the old in every way.

Speed: Exposure indexes are 25 daylight and 20 tungsten, for A.S.A. calibrated meters. However, if you use your meter carefully, you can easily double these ratings and get beautiful results.

Contrast: This is a film with plenty of contrast, but it doesn't get out of hand. Development time for 35mm Panatomic-X is 7 minutes at 68F in D-76 diluted 1:1 with water. This produces excellent negatives with a wide range of tones.

Graininess: Properly exposed and developed Panatomic-X can be enlarged to enormous dimensions before graininess becomes a factor to consider. It was our impression that Plus-X developed in Microdol just about matched the low graininess of Panatomic-X put through D-76; it's a close thing in any event. Even the habitual "grain sniffers" would have little room for complaint.

Sharpness: The ability to produce extremely sharp pictures is, in our opinion, the most outstanding feature of the new Panatomic-X. This ability is said to be due to an extremely thin emulsion in which the silver grains are distributed

(*Continued on next page*)

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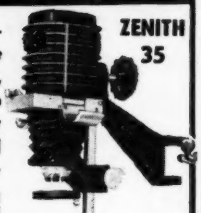
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in highly uniform manner. As a matter of fact, a few rolls of this film sent us off to have one of our cameras checked for alignment and focus. We made numerous comparison shots with the new Plus-X and Panatomic-X. When greatly enlarged, Panatomic-X showed clear superiority in registering fine detail. Some of this ability will certainly be lost if you start using ultra-fine grain developers in an attempt to get even less graininess for, contrary to widely held beliefs, such developers destroy image sharpness to a marked degree.

Latitude: The new film is 'way ahead of the old in this regard. It has wide latitude, and minor exposure errors will have only minor effects on the negative.

General impression: This is not a general purpose film for everyday snapping, in the sense that Plus-X is. Nevertheless, it is versatile enough to have a wide and useful range of applications. It's not a snapshooter's film. It's for people who want real image quality in big prints and are willing to accept the restrictions of moderate speed and need for a little care in order to get such results.

The film is fast enough for practically all outdoor work, particularly for scenics. We wouldn't recommend it for portraiture, unless you belong to the "show 'em every pore" school of photography—it's a bit too revealing. However, coupled to flash or electronic flash it makes an ideal combination for close-ups of pets. It should be welcome in scientific and technical work, or wherever its excellent image recording abilities are needed.

Incidentally, the thin emulsion washes and dries rapidly, cutting darkroom time considerably. However, the thinness of the emulsion introduces a handling hazard—even a light scratch can gouge right through the emulsion to the film base, with the result that your prints will have black lines in them. So, handle this film with care, especially if you intend to make any giant enlargements.

What the films mean

With these two films, Kodak has set up a more complete line for 35mm work than it has ever had before. There's a slow film, Panatomic-X; a medium speed general purpose film, Plus-X; and the very high speed Tri-X. (Super-XX has been discontinued in the 35mm size.)

Until quite recently it seemed that all efforts were being directed to producing faster and faster films with the sole aim of taking pictures in less and less light. Now it seems that people who take pictures in daylight are getting a break in terms of the quality of pictures which films can produce. We think this is a healthy trend.—JOHN WOLBARST

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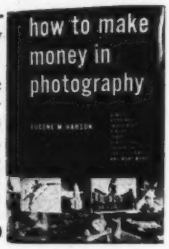

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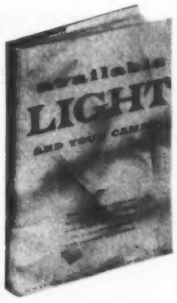

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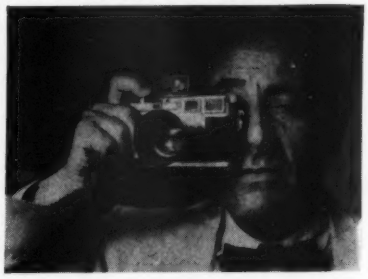
TEXT AND PHOTOS BY TED RUSSELL



fingers and thumb of right hand, leaving his index finger free to operate the shutter release. Says Eisenstaedt: "The way a photographer holds a 35mm camera is up to the individual. The most important thing is that the photograph is a good one. No editor ever asked 'how did you hold the camera' when you shot a 'great' picture."

Free lance magazine photographer Paul George Schutzer often finds the best vantage point is not the steadiest. Here he hangs precariously from a fire escape while operating his Nikon with one hand. To do this he grasps the camera firmly in his right hand, holding it with thumb and two fingers—leaving his index and middle fingers free to operate the focusing wheel and squeeze the shutter. Schutzer, who shoots assignments for *Life*, *Coronet*, and other magazines, advises: "For safety, always keep the strap around your neck."

"When possible I try to avoid shooting at very slow shutter speeds," says free-lance magazine photographer Ann Zane,

who does work for *Esquire* and other national magazines. "If I have to use them (and don't have a tripod) I take advantage of any available props on location to steady my camera." Here she braces her Nikon on a bus stop—uses her left hand for two purposes: to grip the camera strap firmly and hold the lower left hand corner of the camera.

Here's how *Life* photographer Eliot Elisofon holds the Hexacon single lens reflex camera in vertical position. He grips the top end firmly with his right hand, simultaneously using his left hand for focusing and for added support under the lens barrel. Focusing is done with his right eye, while his left eye is closed. Prior to exposure Elisofon opens his left eye so he can see outside the picture area. Advises photographer Elisofon: "Squeeze the shutter release gradually, just as you would if you were firing a pistol. Then, hold the camera

(*Continued on page* 126)

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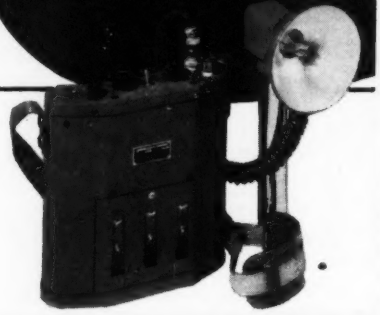

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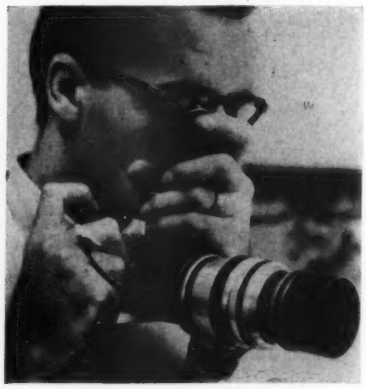
SIX "PRO'S"

(*Continued from page* 125)

steady for a fraction of a second after releasing the shutter so there is no danger of camera movement due to hasty change of position while the shutter is still open."



Look magazine staff photographer Phil Harrington demonstrates how he holds his Nikon camera equipped with a reflex housing and 150mm Kilar telephoto lens. Harrington grasps the Kilarscope reflex viewer in his left hand, firing the camera with his right. Holding the camera in this fashion, Harrington says he can shoot pictures at 1/20 second—an unusually long hand-held exposure for a telephoto lens of this focal length.

Life photographer Michael Rougier supports his specially blacked-out Nikon between thumb and fingers of his left hand. Additional support comes from using all fingers on his right hand except those actually needed for focusing and firing the camera. Says Rougier: "A strained position that causes you to tense up is no good. Using part of the face to steady the camera is a help, unless you have a hangover, in which case, the head is no good for anything at all. The cardinal rule, of course, is to use your trigger finger so that it will squeeze the release button."—THE END

HOW TO BUY A VIEWER

(*Continued from page* 84)

To check the image from an externally lit viewer, first hold it up to a white light reflected from a cardboard surface without a slide. Make sure that you get a nice clean white illumination (some of the diffusing mediums may have an inherent discoloring cast). Also check the viewer image against the photo table at the bottom of *page 84*.

Battery and house-current viewers have the advantage of producing a constant light source. Unfortunately some of these light sources are not as even or bright as one would wish, or of the proper color. If you find a viewer with an uneven light source there's little that can be done about it. If the color of the light seems off, however, you can often correct this by cutting and fitting next to the diffusing medium a gelatin color correcting filter, available from photographic stores. If the illumination is too warm (reddish), you might try compensating with a bluish filter. If the light seems too cold (bluish), a piece of yellowish gelatin may be the answer.

Automatic changers

The new automatic viewers (5) allow you to view a number of slides in rapid succession. They are primarily designed for cardboard mounted slides, so you may want to check the slide operation with whatever mounts you use. Certain mounts are too thick to pass through the mechanism.

Other features

Most hand viewers today are made of plastic. If handled with reasonable care, they should give good service. A few viewers are of metal construction. By the way, when choosing a plastic viewer, make sure it is completely opaque to external light. Some viewers admit so much light through the viewer body that the quality of viewing is seriously affected in color and brilliance or both.

There are plenty of arguments for and against focusing magnifiers. Group viewers don't seem to need them. Most of the monocular viewers have them. Are they necessary? Opinion is divided. But no one testing any of the viewers found cause to complain about the focus of the nonfocusing viewers. In any event, check against the table on *page 85*.

Viewers can either be the simplest of mechanisms, or really quite elaborate with built-in extra magnifiers, accessory lighting attachments of various sort (see chart on *page 85*). Although the accessory features are fine in themselves, first check the basic points we've already discussed. There is only one primary criterion for a viewer: to what advantage does it show off your slides? —THE END

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Walz Filters are also available for most cameras with threaded lens mounts not listed	Colors Available: CLEARFLASH TYPE F SKYLIGHT YELLOW RED GREEN	Color Kit Contains: CLEARFLASH SKYLIGHT TYPE F Black & White Kit Contains: YELLOW RED GREEN	Sizes Available: -1 -2 -3	Kit Contains: -1 -2 -3	SCREW-IN FOR ALL FILTERS AND LENSES BAYONET FOR ROLLEI
ARGUS C-3, Elmar f:3.5	1.95	5.75	2.50	6.95	1.95
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CONTAFLEX, Contessa Contina, Ikonta 35	2.95	8.75	3.50	9.95	2.95
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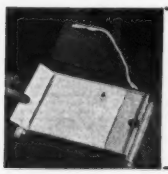

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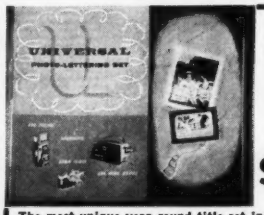

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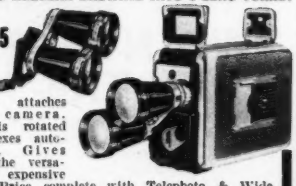

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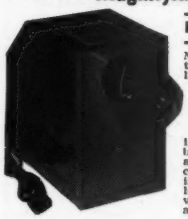

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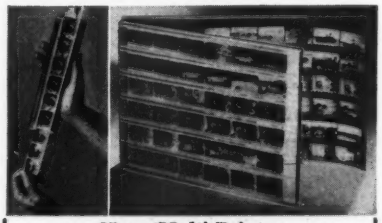

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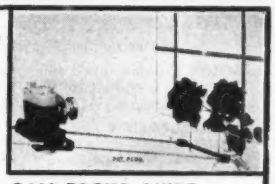

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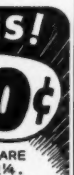

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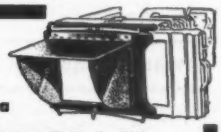

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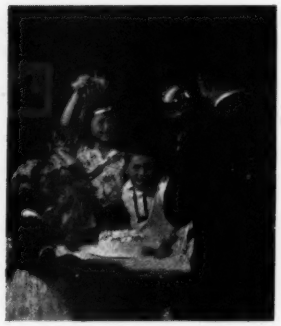

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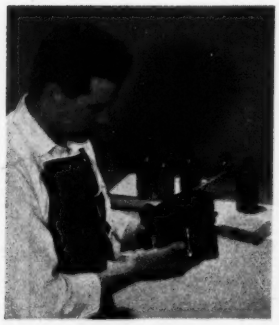
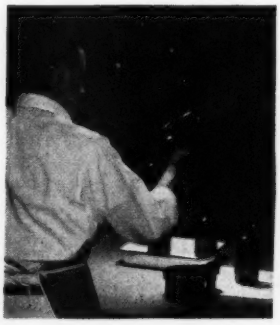
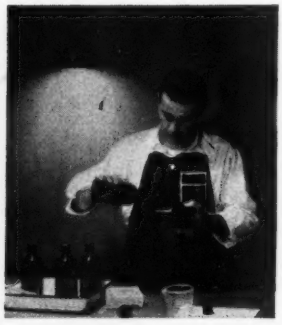

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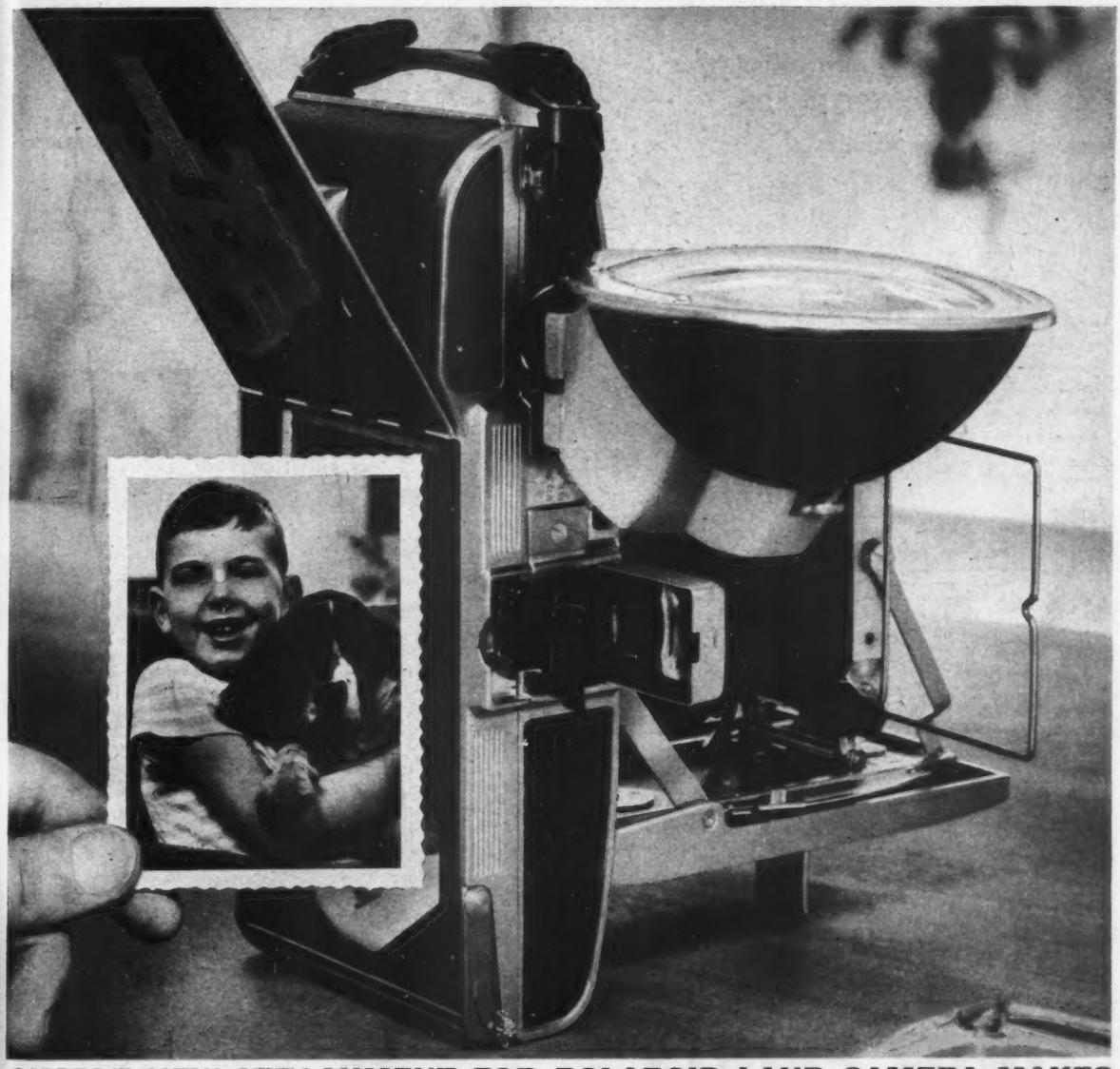

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Mercury II, f2.7	41.95	18.95
Minox IIIS, case, chain	139.50	77.50
Kodak Pony 828, f4.5	29.50	15.95
Kodak Retina IIIC, Xenon f2 RF	190.00	114.50
Kodak Retina II, Zenon f2 RF		49.50
Graphic 35f 3.5 , case, flash	89.50	52.50
Contaflex I, RF, f2.8	189.50	98.50

2¼ x 2¼ REFLEX CAMERAS

	New	Used
Rolleiflex IIa, f3.5 Tessar, MX	126.00	72.50
Rolleicord V, f3.5 Xenar, , MX	134.95	87.50
Auto Rolleiflex, f3.5 Tessar, MX	249.50	144.50
AutoMatic Rolleiflex 2.8 , MX	309.50	174.50
Kodak Reflex II, f3.5		54.50
Semflex, f3.5, , MX Reg. $99.50	67.50	47.50
Alpenflex, f3.5, , MX. Reg. $149.50	44.50	

EXPOSURE METERS

Save on Display Model New, Guaranteed Models

	Reg.	Special
Weston Master II	$ 31.50	$ 22.49
Weston Master II, cine	31.50	22.49
Eveready Carrying Case	2.75	1.75
Weston DR, case	18.00	12.60
GE PR1	32.50	22.98
GE DW G8	26.50	18.98
Carrying Case for GE	2.75	1.75
Norwood Colormatic	32.95	22.98
Carrying Case	3.50	2.25
Sixtomat X-3	29.50	20.95
Carrying Case	3.50	2.25
Bewi Automatic	29.50	18.95
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BOLSEY JUBILEE THREESOME
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Skot AO Projector, Case 48.50
List 128.00
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ARGUS C3 OUTFIT
Case and Flash 66.50
Skot AO Projector, Case 48.50
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GRAPHIC PUSH BUTTON OUTFIT
Case and Flash 92.50
Skot AO Projector, Case 48.50
List 141.00
PAY 92.50 + $5

KODAK SIGNET 35 OUTFIT
Case and Flash 91.45
Skot AO Projector, Case 48.50
List 139.95
PAY 91.45 + $5

ARGUS C4 OUTFIT
Case and Flash 99.50
Skot AO Projector, Case 48.50
List 148.00
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FREE GIFT.... with above purchases is an ALL METAL 2x2 Slide File with Plastic Dividers . . . (Value 3.25)

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EXAKTA VX—Latest Model . . . 43.50 + your old Exakta VX
RETINA 111C—Latest Model . . . 74.50 + plus your Retina 11A
CONTAX 11A & 111A . . . 64.50 + your old Contax 11A or 111A
ROLLEIFLEX MX . . . 62.50 + your old Rolleiflex MX
ROLLEICORD V . . . 44.50 + your Rolleicord IV
LEICA M3 . . . 114.50 + your Leica 111F self timer
LEICA 111F . . . 54.50 + your Leica 111C
ROLLEIFLEX f2.8C . . . 114.50 + plus your Rolleiflex MX
ROLLEIFLEX f2.8D . . . 74.50 + your Rolleiflex f2.8C
RETINA 111C . . . 74.50 + your Contessa
CONTAFLEX II . . . 67.50 + plus your Contaflex 1
CONTAFLEX 1 . . . 33.50 + plus your Retina 11A
CONTAX 111A . . . 44.50 + plus your Contax 11A
NIKON S2 . . . 54.50 + your Leica 111F
NIKON S2 . . . 53.40 + your Contax 111A

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Brand New Latest Models • Garflok Back • Ektalite Screen • NEW Graphic Coupled Range finder with Rangelite and Automatic Parallax Viewfinder • NEW Full Image Wire Finder • 3 Cell Flashgun • Deluxe Case • Film Pack Adapter or Roll Film Holder • 6 Cut Film Holders • Adapter Ring • Sunshade • 4 Filters . . . with Factory Guarantee

PRICES INCLUDE ALL THESE EXTRAS LISTED.

SIZE	COATED LENS IN SHUTTER	SP. GRAPHIC	CR. GRAPHIC
2¼x3¼	101mm Ektar f4.5 (1 800 sec)	$338.00	$300.00
2¼x3¼	105mm Ektar f3.7	343.00	294.00
4x5	135mm Schneider Xenar f4.7	337.00	291.00
4x5	135mm Optar f4.7	354.00	305.00
4x5	127mm Ektar f4.7	354.00	305.00
4x5	150mm Schneider Xenar	381.00	334.00
4x5	152mm Ektar f4.5	371.00	327.00

New Graphic Rangefinder is manufactured for 4 x 5 Cameras only. 2¼ x 3¼ Outfits are supplied with Kalart Coupled Rangefinders.

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KODACOLOR FILM

	List	SPECIAL
127	1.10	.86
120-620	1.25	.99
116-616	1.75	1.39
828	1.00	.77

PROCESSING NOT INCLUDED 90c add'l per roll

KODACHROME FILM

8mm Roll	3.75	2.89
8mm Magazine	4.65	3.59
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16mm Magazine	6.95	5.36

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35mm 20 Exposure	1.85	1.48
35mm 36 Exposure	2.60	2.05
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*Only Kodachrome is made in 36 Exposure. Minimum order in lots of 3 or more. Write for our FREE Processing List and FREE mailing bags for processing film.

H-F GERMAN Electronic Flash! Made EXCLUSIVELY for us!

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ALL IN LEATHER CARRYING CASE

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Newest top quality ULTRABLITZ offers 75 to 85 Daylight Kodachrome Guide (120W/S) with 4 volts storage battery (rechargeable) Weighs 5 lbs. Lifetime flash tube. Operates on 110V AC as well FULLY GUARANTEED FOR 1 YEAR
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7x50	Individual Focus	21.75
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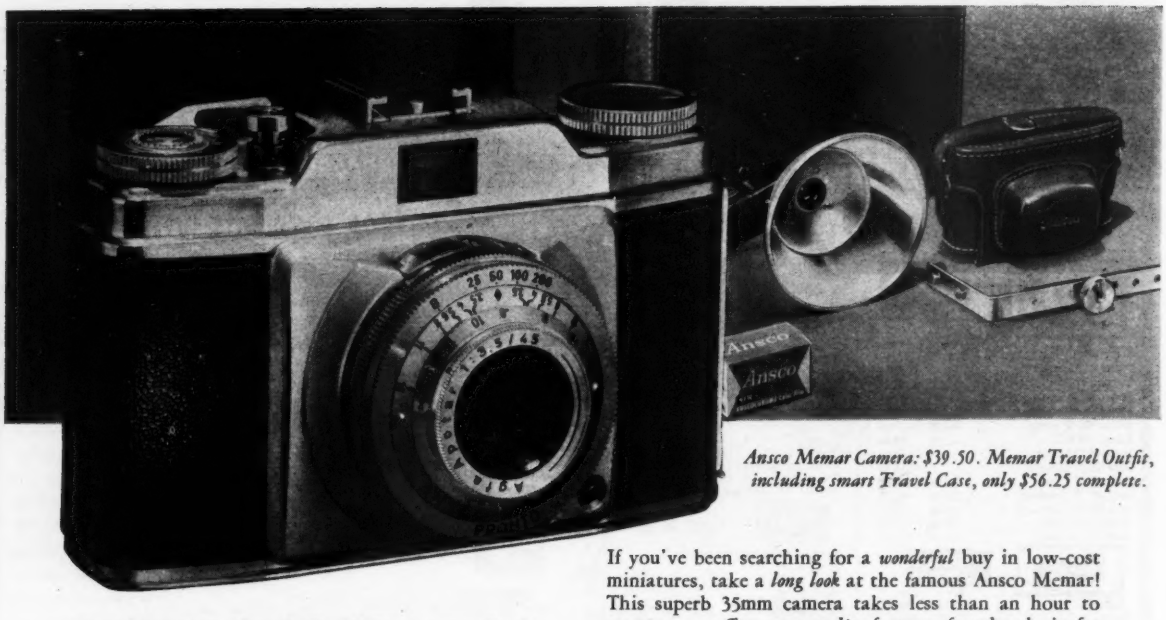

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Photographers everywhere will be delighted with the New 1956 Praktica FX2...newly equipped with the ultra-modern Push-Button Viewfinder to give fast and accurate focusing, and brilliant images on the finder ground glass. For close-up work and photomicrography, a new six-power "hide-away" magnifier is provided—an invaluable aid for extra-critical focusing. Optional, for action and sports, a new eye-level prismatic finder slips snugly and compactly into the new Viewfinder.

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1956 PRAKTICA FX2 WITH

58-mm., f/1.9 Meyer Primoplan lens, preset.....$139.50
50-mm., f/2.8 Zeiss Tessar lens, preset..... 139.50

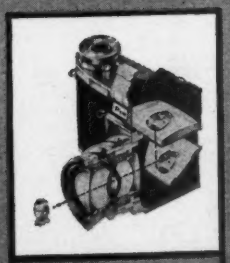
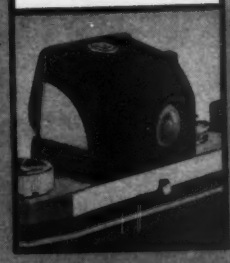


Diagram shows how the image, transmitted through the picture-taking lens, is reflected by the reflex mirror onto the Praktica FX2 ground glass.



New Praktica FX2 prismatic finder slips snugly and compactly into new viewfinder. Gives a brilliant, upright view of the image at eye-level. Ideal for fast action and sports. Available as optional equipment.

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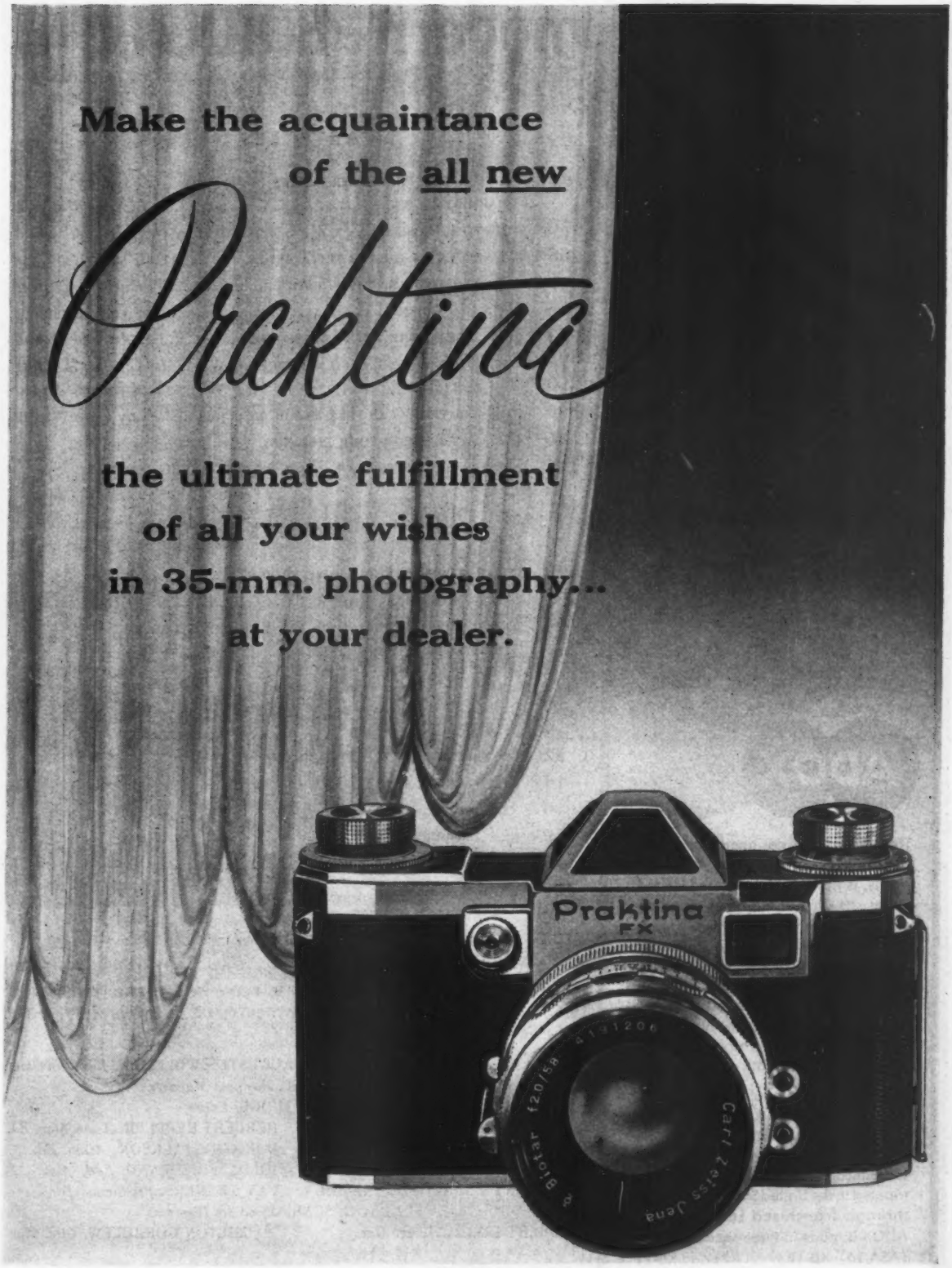

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